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Music PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

JULY-AUGUST, 1946

VOL. IV, No. 4

THIRTY-FIVE CENTS

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MUSIC PUBLISHERS JOURNAL

IN THIS ISSUE

THE fellow pictured on the front cover is a familiar figure these days. The many thousands of his kind, all with discharge buttons on their coat lapels, are literally crammed into every inch of available space on campuses where only a short time ago it was difficult to recruit a male quartet. Some are having their first fling at a college education, an experience that for one reason or another might not have happened to many of them except for GI Bill of Rights support. Others have returned to school to complete the work required for advanced degrees.

The music education department has its proportionate share of GI population. Some of these men have been band directors, special services officers, chaplain's assistants, etc. During their time in service they really continued in their profession. They had excellent opportunity to observe and evaluate the results of our national music education program as represented by the attitudes and skills of the personnel under their direction in many types of performing units. The others, who were scattered through the many branches of the service and performed a countless variety of duties, were in excellent position to make impersonal and impartial observations on the place and function of music in the life of the average citizen because they were right in the midst of "average citizens" all the time.



What may we expect in the way of new or different ideas from all these music educators who have been away from their jobs and who are now studying for a time before they

return to those jobs? Do they see the school and its work in a different light than before? Do they have new viewpoints that will enable them to gear their in-school work with out-of-school living better than they have done in the past? Do they have more respect for the profession of teaching, or less? Will they return to their jobs with more determination and purpose or will they slip back into established and familiar routines that offer the path of the least resistance? Will they bring to the profession some new and stronger thinking? Or are they studying for advanced degrees merely for salary increments?



During the past several years we have held the viewpoint that from these several thousand music educators who have been serving in the Armed Forces may come the greatest stimulation brought to the music education field in many years. These teachers who have been detached from their jobs and sent in every direction on all types and kinds of duties have had a wonderful opportunity to see what music education has or has not done for Joe Citizen and to do some serious thinking about their own professional efforts.

Now comes the time when any benefits derived from the war experience will either be utilized or left to dry up and be forgotten. Will all the red-hot ideas that the GI had about revising music education (and there is plenty of evidence that he had those ideas) be put to any use? Or will the routines of an established system cool him off completely? We hope not.

THE FRONT COVER

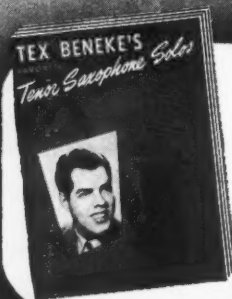
An original drawing for Music Publishers Journal by
WALTER BEACH HUMPHREY

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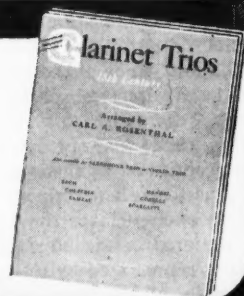
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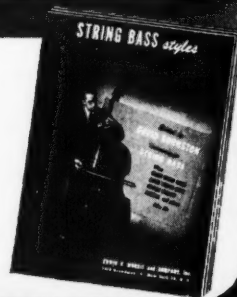
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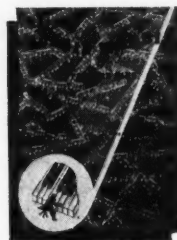
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MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

Teacher Growth

LUTHER A. RICHMAN

The new president of the Music Educators National Conference, who is also state supervisor of music in Virginia, discusses one of the great problems in music education.



BEING an itinerant musician for the past decade has been a very interesting and stimulating experience. Traveling more than a quarter of a million miles over a countryside unsurpassed for its scenic beauty and its historic background has had its compensations above and beyond the call of duty. The ocean, bays, rivers, mountains, broad valleys, fields of cotton, tobacco, peanuts, and corn, lush grazing land, and even the less beautiful spots all bring to the mind of the passerby the manifold problems of growth. The historic shrines also symbolize growth, the growth of ideals and hope. They recall the victories and the frustrations of mankind in his quest for better and more adequate solutions to his problems. At all times the traveler is reminded of the possibilities for growth inherent in nature and the outstanding historic figures and events of the past, whose records are wrought in metal and chiseled in stone along the busy thoroughfares, suggest great opportunities for the betterment of mankind.

Whereas it is thrilling to see the road system of a state grow and become among the nation's best; to see new and beautiful school buildings dot its countryside; to see its industrial life re-awakened and revitalized; to see the forests extended

through long-term planning; and to see its transportation system modernized and enlarged, yet these manifestations of growth fail to bring the deep and lasting satisfactions that come from having a real first-hand part in the growth of children, teachers, and communities in a vital program of education. Music plays an important role in this educational program, and the music teacher is one of the key people in every school and community. Music brings many compensations to its makers, but for those who are able to make music and at the same time bring this art to life in the minds and hearts of the youth of the land, the rewards are multiplied. It is, therefore, exciting to be the "wandering minstrel" (state supervisor) who has the privilege of working with the music teachers in more than two thousand schools and communities. The success and effectiveness of all educational endeavor are the direct result of the growth of the teachers and administrators who are responsible for it.

Steady Improvement

One of the greatest pleasures that comes from working with teachers of music is the observance of their steady improvement in techniques,

selection of material, musical perception, and performance. Teachers, like trees, have different rates of growth and prosper better in given environments. Some teachers improve with frequent transplanting, while others flourish best by remaining in one locality. The music teachers who grow most rapidly are those with inquisitive minds, those who are sure they could do much better and enjoy their work more if they had a little more information, those who are not satisfied just to "get by," and those who are ambitious to secure the best opportunities and advantages for their pupils. You will find these teachers at the summer schools, at the music conferences, at their professional meetings (local, state, and national), at the library seeking new books and magazine articles which discuss their teaching responsibilities, at the music stores and display rooms looking for better music materials for their work, at the radio, keeping in touch with the great strides being made by this industry in the field of music, at community meetings studying ways and means of satisfying the musical needs of their locality, at the piano, practicing in order to keep their own musicianship alive and vital, at the programs given by their coworkers, in

(Continued on page 40)

Mr. Boutwell is a staff member of *Scholastic Magazines*. His organization has done much to sponsor creative activities among the nation's high school students.

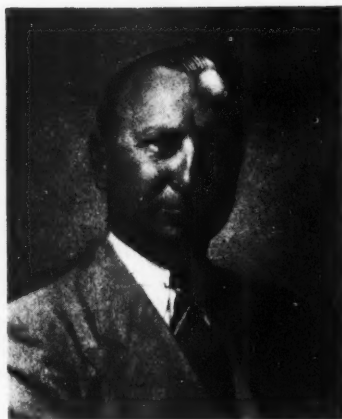
Scholastic Awards Focus Attention on Composition

WILLIAM D. BOUTWELL

TO everyone who endorses the idea of more American music by American composers these figures give food for thought: Entries for the 1946 Scholastic Awards for original compositions by high school boys and girls attained these totals: art, 100,000; writing and journalism, 10,000; music, 170.

At the invitation of Mrs. Bertha Bailey, these figures in all their stark disparity were placed before her New York University class in the teaching of harmony. In the class were many who knew music education from the inside and had also worked in the Army and Navy with the products of American music education. This class had acted as a preliminary reviewing committee for the 1946 Scholastic Creative Music Awards. They had examined the 170 manuscripts. As MENC liaison officer on the project, Mrs. Bailey has for a number of years given helpful counsel to *Scholastic Magazines*.

The author briefed the history of the Awards; how they had been proposed by Dr. Will Earhart, who hoped they would do for music what was being done for art and writing; how the Music Educators National Conference backs the Awards as a means of promoting creative music;



and how in nine years the number of compositions entered has not in any one year exceeded 250.

Mr. Ennis Davis, editor of *Music Publishers Journal*, asked the class members to give serious thought to the questions of creative music in America raised by the Scholastic Awards figures. Can music become a more common language of expression? Must we wait for our new composers to begin composing *after* they leave high school? Can the encouragement now offered to original creative expression in art and writing in our high schools be extended to music? If so, how? Does the attention given to performances tend unduly to subordinate concern for original composition? Should the Awards program itself be revamped? Must composing continue on the "star system"?

Here are questions that go to the very root of the difficulties facing the movement for more American music. We know that many of the famous in music as well as in art and literature began their creative work in the high school years or earlier. The late Dr. William Lyon Phelps of Yale expressed the belief that few poets had anything to say after twenty-one. In both art and writing, Scholastic Awards have a distinguished record for giving early encouragement to the creative spirit. Gladys Schmitt, author of the current best seller, *David the King*, is but one of many who can be cited. Miss Schmitt won the Scholastic poetry award in 1927. A *Scholastic* predecessor, the *St. Nicholas Magazine*, records a similar achievement with such early contributors as Edna St. Vincent Millay, Ring Lardner, William R. Benét, and Robert Benchley.

Scholastic Magazines are prepared to continue their efforts to help teachers encourage creative music talent. It is plain, however, that some further action must be taken if the great potential talent for musical expression among our people is to begin to express itself during the budding years of adolescence.

Given this background, the group was asked its opinions on the following questions: Why should there be such a disparity between entries for art, writing, and music? What should be done to encourage creative music? Below are given representative answers.

W. W. Collicott (Major), supervisor of music, Chatham, N. J., editor, *Official Bulletin*, State Department of Music, New Jersey, four years of service, U. S. Army: "It (English) receives a greater time allotment and is taken by the entire student body, whereas music is not even required in a large proportion of U. S. high schools, and, in these high schools, is taken only by an interested minority. This immediately tells that the potential group from which entries in the writing contest may come is much larger than that of music. . . . Furthermore, English composition is a necessary step in the acquisition of skill in the use of the English language. . . . There is no intent to state that the present status of musical participation is as it should be. . . . Most of the work done in music at present in both high

schools and colleges is in the nature of training students to perform the music already written—in other words, to reproduce instead of create. . . . Musical theory should be given more time. . . . there will have to be something done about getting colleges to acknowledge high school music credits. Many students who might be interested in studying music theory in high school are not now able to do it because they do not have class periods available. They find it necessary to use all their class periods for courses which will enable them to meet college entrance requirements."

Norman H. Belink, head of music department, Columbia Grammar School. During war served as Cantor for the 7th Army and 63rd Division, later with Music Division, Special Services, conducting and directing soldier shows: "Fundamentally our problem is just a reflection of our adult musical world problem. What encouragement have we given our adult contemporary musical composers until very recently? We do everything except the one thing that will give the aspiring composer help, self-confidence, and respect—arrange matters so that a new piece of American music could be heard more than once by the same audience. . . . The prize offered is not enough. . . . There must be more follow up. The local schools, the Federation of Music Clubs, and similar organizations must follow up with an increased number of student orchestras, small ensembles and vocal choruses, choirs, even quartets and trios which will devote at least part of their time and energies to performing these student works."

John C. Long, a music major who has played in Army bands since 1941, urges: "Develop a better music program with more emphasis on creative activity in the lower grades. If the student has had no creative musical experience in the grades, it is unreasonable to expect outstanding compositions from the few hours of training received in high school."

Earl L. Weidner, teacher at New Jersey State Teachers College, Paterson, N. J., feels that we can expect much from the changing viewpoints of private teaching. "A factor which in the past has been a detriment to the young musician," he says, "as far as creative work is concerned,

has been that the private teacher has not allowed the child to improvise and thus develop his ability in creative work. . . . They (parents) thought that he was really wasting his time when he improvised and played extemporaneously at the piano. Fortunately, today the child is given much encouragement in this creative ability. . . . In the future the child will realize through the encouragement of his music teacher that creating music is every bit as important as performing."

GIVE YOUNG COMPOSERS A HAND!

Nearly every set of the recommendations reported in this article declared that young composers should be heard. Some steps to give merited recognition have already been taken.

On its June 7 NBC broadcast the Fred Waring Morning Show presented Peter Michael's "Be With Us, Lord." This choral composition by the sixteen-year-old Kansas City boy won a first prize in the Scholastic Creative Music Awards.

Five 1946 award-winning compositions have been reproduced in manuscript form in "New Music by High School Composers." Copies are available from Scholastic Awards (\$1 per copy).

A number of the 1946 Scholastic Awards will be presented at the National Music Camp, Interlochen, Mich., this summer.

Other schools and colleges can give practical encouragement to creative music by performing new high school compositions available through Scholastic Awards or other sources.

For a free copy of the 1947 Creative Music Awards rules booklet write to Scholastic Awards, 220 East 42nd Street, New York 17, New York.

Henry S. Swain, who will resume his music teaching work at Yorktown Heights, N. Y., after having served as Gun Battery Lieutenant in the Army, says, "In many schools harmony is treated as a pure, unrelated science and taught in a perfunctory manner. . . . Indeed, one educator responsible for the training of music teachers has recently reported that, as a result of a survey he conducted among leading music educators, he found that there was

little if any need for the study of written harmony. If we were to transpose these conclusions to another field of learning (e.g., English), we would find that our authority would have to say that, since teachers write few novels or poems, the rules of grammar and knowledge of words and their meanings are of small importance and may well be omitted from teachers' course of study."

Mr. Swain makes this practical suggestion: "To improve creative school music the pupils must be brought to appreciate at an earlier level the joys of creation. To do this the music teacher must make a sincere attempt to indoctrinate the pupils with harmonic skills all through school. In the lower grades they should have the chance to listen to different chords, as chords, and determine which are pleasing, etc. In such a manner the student will have had an aural experience with chords as such, which, when associated with their use in familiar songs, give him some understanding of the tools of music creation."

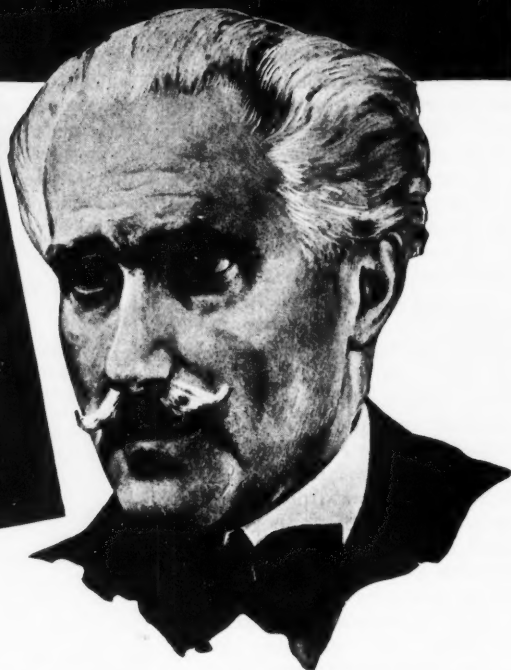
O. Glenn Aiken, formerly director of the 194th Hospital International Band, who is returning to his position as supervisor of music at the Otto Township School District, Pennsylvania, makes a recommendation for a change in the Creative Music Awards classifications: "I would like to see a classification set up for the field of arranging. This is a field of great importance in the music work today." Mr. Aiken also suggests scholarships to help "the most capable ones." This suggestion will be followed up by *Scholastic*.

"Publish all winning compositions so that they may be played and heard via radio, concert, and the schools," urges E. Russell Williams, Jr. (Author's note: Five winning compositions are being published this year by *Scholastic*.) A graduate of Ithaca, Mr. Williams played in the Military Academy Band during the War.

Joseph B. Volpe, with ten years of experience in band leading, touched on a topic common to many of the statements: "While full credit is given to other courses of study, only half credit is given for music in many schools. Pupils who would normally take music courses select other

(Continued on page 38)

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Young Artists, What Now?

NAN MERRIMAN

PEOPLE—various people—put labels on singers, conductors, composers, and instrumentalists just as they do on canned goods and clothes. While there are many variations in the labels attached to manufactured products, such as "Made in Italy," "Made in France," "Made in Britany," there are only two labels for artists—they are either "European Trained" or "American Trained."

Not long ago training in Europe was considered requisite for a good voice. And yet there are hundreds of singers like myself who, because of the war, became "American trained." Should they book passage immediately on the first boat bound for Paris or Milan? Should they see what Europe has to offer? Is it still necessary today?

I am one singer who is not going abroad. I am happy with my American training for several reasons.

First, it is a fact that 60 per cent of the artists in the Metropolitan Opera Company now are American trained. Helen Traubel, one of the world's greatest Wagnerian singers of today, is an "all-American," as are Robert Merrill, Astrid Varnay, Regina Resnik, Jan Peerce, Richard Tucker, and Norman Cordon, to mention just a few. They were trained in America and are proof that the voice, not the training, is the fundamental requirement for being a great artist. In the concert field we have such artists as Dorothy Maynor, Vivian Della Chiesa, Paul Robeson, Todd Duncan, Nelson Eddy, and Roland Hayes



who are American trained. Our American-trained instrumentalists include Louis Kaufman, Eugene List, Carroll Glenn, Patricia Travers, Leonard Bernstein, Albert Spalding, and William Kapell. Composers Gardner Read, Aaron Copland, William Grant Still, Gene Bone, Robert McBride, and Robert Russell Bennett are American trained.

To be trained in America once meant to be inferior. Does it now?

If the musicians who matured during the recent war went to Europe "to see what they could see," what would it be? If Paris, Rome, Vienna, and the other musical centers were able to rebuild today, students would receive good training and thorough training. They would be given stage training in Europe's multitude of large and small opera houses. One night they might be in a chorus; the next night they might appear in a bit part, but they would not be rushed into the lead of an opera before they were polished artists. This is an important differentiation from the American way of training. Many good voices have been ruined because of too much and too early use.

Miss Merriman is one of the young American artists whose training has been of a strictly native sort, in contrast with that of the artists of a generation ago. She raises and answers some questions concerning the values of foreign training and experience.

Another necessary consideration in the evaluation of European training is the fact that Americans would be given a broader outlook—they would not be restricted in comprehension by their country's boundaries. This larger conception and understanding of other people would enable them to interpret the work of a composer much more conscientiously.

Language is still another factor in favor of training in Europe. Americans have a difficult time if they have not received early training in linguistics, in mastering other languages which are essential in the performance of a singer. Living with a people in their country, then, is not only the best way to understand their music but is also a quick way to learn to speak their language.

It is doubtful, however, that the former great centers of music will be rehabilitated for another four years at least. Furthermore, many of the best European teachers are, because of the war, now in this country. European musicians, singers are here too. Before going abroad, a great deal can be learned from them in this country.

American training is good; European training is good. Let them complement each other, because both have much to offer.

Many of the younger artists will be going to Europe after a time. Sooner or later all of us will go. But it will not be for training. It will be for understanding, a great deal of which we all need in this day.

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Some views on the responsibility of teacher-training institutions in community matters are presented by Mr. Fishburn, head of the departments of music and music education, Pennsylvania State College.

Teacher Training and the Community

HUMMEL FISHBURN

FOR the past two years it has been my privilege to be a member of the Committee on Education of School Music Teachers appointed by the Music Educators National Conference to discuss problems relative to the training of the future music teachers in this country. Under the guidance of Dr. James L. Mursell, the committee has been formulating a set of goals to be met by the future teacher. Wisely, these have not been propounded on the basis of college credits, but rather as the desirable attributes of the embryo teacher, with the attainment of such goals in the hands of the various teacher-training institutions to deal with as their respective situations will permit, taking into consideration faculty, the length of the course, state and college requirements, physical plant and equipment, and their own philosophy. The goals are high, and any institution willing to accept the challenge will find many problems of adjustment necessary. Dr. Mursell's efforts and those of his committee are very commendable from the point of view of the institutional objectives involved.

With the publication of *More Than a Pitchpipe* several years ago, Ennis Davis crystallized the thoughts of music educators on a different set of problems, those dealing with the teacher outside the halls of learning. What does the music teacher do as he becomes a professional member of a new community? How can he be of service as a citizen and as a promoter of music outside the school-room? These are among the questions answered by Mr. Davis, who believes, with all of us, that the



music supervisor has a rare opportunity as well as a duty to improve the life of his community through his musical talents. He should not be as all-powerful as the eighteenth century Kappelmeister, but he should have in mind the type of thing represented by an answer received by the vocational service committee of a service club who asked, "What are you doing in your vocation to help the life of the community?" One school music teacher simply stated, "No business or professional man has a better opportunity than the music teacher to add to the happiness of his fellow citizens. This is part of his job, and it is the thing he expects to do."

If those of us in teacher training make use of the communities in which our institutions are situated, we will accomplish three things: we will enrich the life of the community; we will give the student opportunities in addition to his classroom work and student teaching to

reach the goals set forth by Dr. Mursell; and we will be training the student through practical work to recognize the community aspects of his future job along the lines advocated by Mr. Davis. Admittedly, opportunities differ depending upon whether the college is situated in a large city or a small town, but this is equally true of the place where the student will start his teaching career; the basic factors are the same, and only the application must differ.

What are the opportunities in the average community? It will first be necessary to define the term "average community." Taking Pennsylvania as a typical state, a small percentage of the colleges and universities that train teachers of public school music are situated in the metropolitan areas; the majority are in communities with populations between five and fifteen thousand. Possibly because of the fact that these are "college towns," there are available for the citizen's participation numerous churches, service clubs, fraternal organizations, veterans' groups, and clubs organized for the betterment of the cultural life of the community and the welfare of the citizenry. They are there for the citizen's use and he uses them. In addition, the college itself presents a focal point of entertainment and informal education through its activities, both musical and otherwise, where the townspeople are welcome members of the audience. In this "average town" I feel that the student can gain valuable experience and contribute to the life of the community in five general ways: as a

(Continued on page 41)

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Music Teachers and the Challenge of Film Music

STANLIE McCONNELL

The author is a member of the Film Committee of the Music Educators National Conference and also serves as Executive Secretary of the National Film Music Council.

THE first school year in this post-war era is over. As music teachers leave for further study, or look forward to a summer of rest which will undoubtedly include some retrospection and some planning for next year, it is fitting that they should be brought up to date on the subject of films in a program of music education.

We all know that the expediency and effectiveness of the sound film as a teaching medium were conclusively proved during the war. Victory and the release of necessary equipment and personnel have found producers and educators in a wide variety of fields ready to work together on extensive production schedules for films fitted to school needs. Many films have been released recently in other subject areas: elementary social studies, arithmetic, health, safety, athletics, science, mechanics, literature, social studies, art. But how about music? As far as I know, the only new 16mm music films suitable for educational use are two produced for advertising purposes, "The Telephone Hour" and "Exploring Talent at Interlochen." The reason for music's omission? Simply that requests from music educators are so few, while those from other curriculum fields are so numerous, and the producers naturally take care of the most pressing demands where financial return is assured.

Is it possible that teachers of music, the subject that is the "natural" for the sound film, feel that they do not need the help of this newly developed teaching aid? Do they think

they can prepare children for life in this accelerated age with the same old teaching equipment and methods? Or will they welcome and use in music education such excellent films as "Leningrad Music Hall" and "Listen to Britain," if they know about them and are equipped to use them? I think we will find that music educators will make more extensive use of good films as they become available for the different branches of the music program. They will be ready to take extension courses enabling them to acquire the necessary facilities and techniques as these courses become available. One great need at the moment is for teacher-training schools to revise their methods courses to include this teaching aid. Some teachers, for example, Gordon E. Bailey of the School of Education, New York University, are already including them. Others will follow. Statistics such as these, from a United States Office of Education survey relative to the use of industrial and educational films, cannot long be ignored.

A check on the reactions of 495,000 persons showed:

Reaction	Per Cent
Increased interest and enthusiasm in the subject	86
Greater comprehension of material	81
Increased stimulation of discussion	79
Shortened training period	73
Improved instruction	89
Improved workmanship and efficiency	51

Dr. Paul Mort of Teachers College, Columbia University, recently made an analysis of the use of innovations in physical aids to classroom

teaching. He found that periods as long as twenty-five years have elapsed between the time such devices were offered to educators and the time of their full recognition. He also discovered that progress in the battle for acceptance was slowest during the first sixteen years.¹

The first educational sound film was made in 1930 by Erpi Films, first producers of films exclusively for classroom use, now known as Encyclopaedia Britannica Films. Made for the field of science, it was called "The Frog." The first music film, "Jack and Jill in Songland," was made a year later. The music was recorded on a synchronized disc. The first 16mm sound film was made a year or two later. In 1934, Erpi made their fine film series on the "Symphony Orchestra and Its Choirs," revising it in 1938. Although this series has been more widely used than any other, it has yet to return its original cost. This fact was ascertained by a recent survey made by Mrs. Helen C. Dill, chairman of the Music Educators National Conference Film Projector Committee.

Progress in the introduction of music sound films in the school is discouragingly slow.² Producers need to be advised what films music teachers want. Teachers need to have available films carefully reviewed. Ordering from any of the lists now

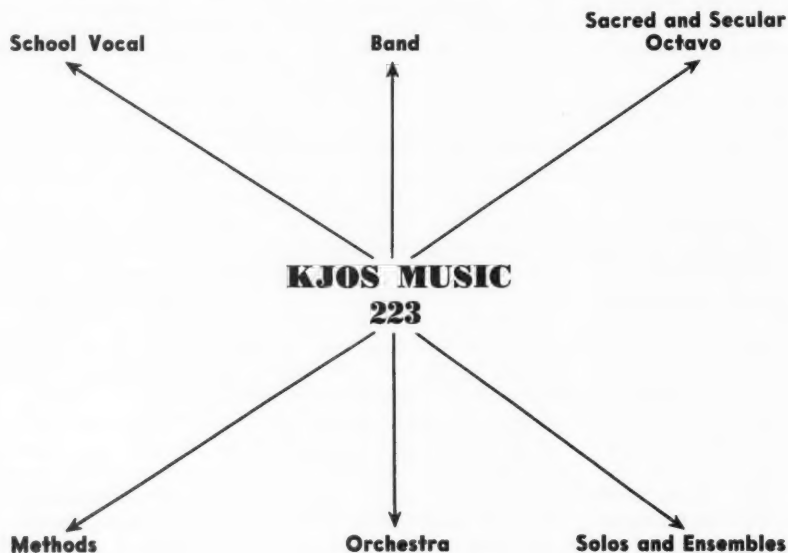
¹ *Film World*, March, 1946.

² See "Music Educators Report on Film Aids," *Music Publishers Journal*, September-October, 1945.

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Songs From St. Helena

DOROTHY MAYNOR

HAS the last Negro spiritual been written? It is strange that at the present time, when American music is recognized as a potent force in world music, the spiritual, which is an integral part of the music of our country, is generally regarded as a form which has reached its peak.

Of the many Negro folksongs which were sung in the South, there are not more than a score or so in the standard repertory. The Negro has become musically sophisticated during the twentieth century, and folk music is no longer a part of his daily life. Spirituals are heard on the concert stage, in recordings, and on the radio, but they are not sung by Negroes in their churches and meeting houses as they were. Because of this trend away from folk music, no new spirituals have been added to the music literature we inherited from our grandparents.

When I began to arrange programs for my concerts soon after my debut six years ago, I was eager to find new and unpublished Negro folksongs. On the tiny island of St. Helena, off the coast of South Carolina, I found the material for which I had been searching.

Far out in St. Helena Sound, the Island until recently was connected with the mainland only by ferry. Within the past decade, however, a bridge has been built connecting St. Helena with the towns on the coast, but essentially it remains a self-sufficient, sleepy little island. The na-

tives are very poor agricultural people, who grow some of the best cotton, rice, and tomatoes in that part of the country.

Deserted by its white plantation owners during the Civil War, until recently this island had a completely Negro population and almost no commerce with the mainland. Here, almost unchanged by modern civilization, the natives, called Gullahs after the dialect they speak, live in an atavistic, early nineteenth century manner. Gullah is a combination of the Old English and African dialects. The grammar is essentially the same as English grammar, but the Gullahs, speaking among themselves, cannot be understood by outsiders.

A deeply religious, naive people, the Gullahs sing songs of the Bible, of the tragedies which have befallen them and their families, and spirituals. Whether these songs are indigenous with them or originated elsewhere and were adapted by the island people is not definitely known.



Miss Maynor is a performing artist whose interest extends beyond the limits of performance only. She believes that the artist must concern himself with the sources of his repertory if he is to achieve real musical growth. Here is an account of a research project of her own.

Their singing reflects the hardships which they endure at the mercy of the elements. The Island is often the victim of tropical hurricanes, which strike swiftly. Before the bridge was built, there was no way of getting the people off the Island before a hurricane struck, and often if families could not reach the high part of St. Helena in time they were swept away. One male voice I heard had a strangely somber timbre. When I inquired about this tenor, I learned that he had lost his wife and several children in a hurricane. In his singing one could hear an expression of the tragedy of his loss.

But even more interesting than the organized singing on St. Helena are the prayer houses—little wooden sheds out in the fields where the folk go whenever they feel the impulse to pray. Here they sing with the greatest fervor, expressing their most personal feelings in song.

Before I went to St. Helena I was warned that the people there love to sing for visitors, but that they would stop if I tried to take any notes or to record their songs. Each day during my two-weeks' visit on the Island I would listen to the strange harmonies of these people, and then in the evening I would write them down from memory.

"Songs of Death" and "He Will Come Riding on a White Horse" are two of the songs I heard on St. Helena which I have since added to my repertory.

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Mr. Lee, dean of the National Conservatory of Music in Chungking, China, is now studying at Teachers College, Columbia University. His visit to the theater has produced a very interesting idea.

"Song of Norway" and "Song of China"

PAO-CH'EN LEE

LAST May I missed a faculty recital at the Curtis Institute in Philadelphia in order to see the musical show "Oklahoma!", the sensation of the year. I was somewhat disappointed in the production, but, in a way, I was glad I went, because it was enlightening to find out what sort of music appealed most to the American public. I thought, however, that one such experience was enough and I did not intend to see any more musical plays before going back to my own country.

Thanks to the encouragement of Professor Lilla Belle Pitts of Teachers College, Columbia University, I relented and attended a performance of "Song of Norway." This was a totally delightful experience for me. As I sat enjoying the whole play, and imagining a "Song of China" comparable to "Song of Norway," I made several discoveries of particular interest to me.

First of all, it was a revelation to me that by combining music with lyrics, dancing, costumes, humor, and an interesting plot, the lovely music by Grieg was rendered appealing to many people who otherwise would probably never consider going to a concert to hear his works. For my part, Grieg has appealed to me ever since I was a little boy. It happened that I was born the year he died and as a child I enjoyed thinking that perhaps I would be the Grieg of my generation. This adolescent fancy was the first recollection refreshed in my memory by this musical play. "Song of Norway" strengthened my philosophy of music education that instead of driving the multitude into an ivory tower,



it is more sensible to take out what is in the tower so that everybody can enjoy it. Instead of blaming the masses for lack of appreciation of "good" music ("playing the lute for the cow" as a Chinese saying goes), we should try to discover what is wrong with our presentation of "good" music. Have we been "selling" music in the spirit of "service with a smile"? Have we been thinking about the partial truth of "the customer is always right" so that we can see the customer's point of view, too? "Song of Norway" certainly did this, and this is the first principle that "Song of China," if somebody should be inspired to write one, should observe. After all, this only glorifies the old conception of music in China—that there is nothing better than music to better the customs—and we know the kind of music that really better the customs is the kind that lives in the people, that the people live in, and that it is an active part in people's lives.

Second, in spite of the fact that the ideal of civilization from now

on is "One World" that we should all live in, I like the strong national element in "Song of Norway." When Grieg was lured back to his home land after several years of salon life in Italy, he wrote magnificent music in praise of that land where "the mountains loved the sky, the sun knew the earth, and the land bore spring"; where "there, in that far-off time, and full upon Spring's flowing breast, children danced. Even Norway danced." When I heard "Song of Norway" played on the piano at the corner of the stage and saw Norway depicted in lovely scenery and dance, I could not help coming completely under the spell not only of Grieg once more, but of Norway too. Frankly, I do not think this national element in it is anything against the "One World" idea we are propagating. It makes the Norwegians proud of their own country and it makes all who witness the spectacle love Norway. If we are all proud of our own country and love other countries, isn't that what "One World" should aim at in its first stage?

Third, the humor skillfully woven into the plot enlivens the play and makes it more enjoyable to the general public who, remember, are not there to listen to a concert. People in the audience want a good time and are not very much interested in "spiritual food." And from my point of view such an attitude is justifiable.

Fourth, there are some very interesting folk dances and customs woven into this play. These reflect the spirit and character of a nation

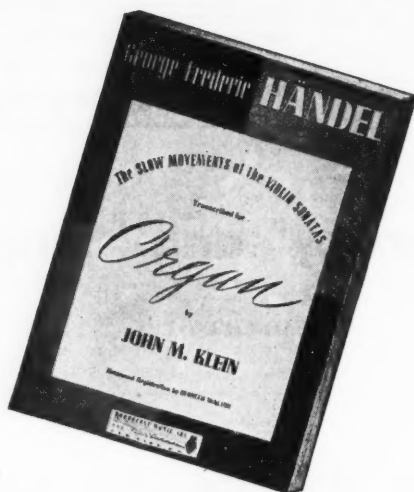
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Dr. Francis is director of music in the schools of the city of Charleston and Kanawha County, W. Va., and has long been active as a church organist and choir director.



IN THE past twenty years great progress has been made in developing choruses in our high schools, and much talk has been bandied about regarding large and effective combined county, state, and national groupings. But to what end?

Most courses of study in music in our schools state that chorus work is aimed at "better fitting the pupils for good citizenship"; or, seeks to prepare them "so that they may take their proper place in the life of the community" in general and, in particular, "be better able to help in the work of the church choir, choral society, etc."

Of course the proof of the pudding is in the eating and that brings us to the questions, Does our work in music measure up to what we claim for it? Are our pupils proving as worthy material for the local civic and religious organizations as we wish them to be? What can we do to augment participation and otherwise improve and advance our position along this line? Mind you, the same kind of queries might well be directed toward the whole curriculum, for good-spirited, wholesome-minded, mentally efficient citizenship should be the absolute aim of all education. This article, however, is especially concerned with music and, as the title indicates, with choral work in particular.

Let us analyze these questions and see whether their implications are to be resented or benefitted by. It is a good thing to scan the records occasionally and check over possibilities, probabilities, and results.

Are you achieving the purpose you

set for yourself? What percentage of your chorus group find their way into local church and community organizations, and how do they compare in ability with the average members of such groups? Is this, in your opinion, a proportion of capable recruits sufficient to warrant satisfaction? Maybe it was not one of your aims to train singers for local organizations. Some directors are interested in only their own immediate accomplishment. Personally, I contend that *all* choral training should be given with future edification and use in mind. Perhaps with a little thought we can discover some of the whys and wherefors of the idealistic implication contained in the second paragraph of this article and, at the same time, we may stumble upon a fairly plausible explanation for any failure to measure up to the proposed conditions.

What Goals?

In the first place, is it possible that we have set the goal a trifle too high? Perhaps it is attainable if we make the right kind of approach and expend the right amount of effort, but is it a really laudable ambition, altogether worth while for teacher pupil, and prospective community organization?

Let us turn for a moment and scan the project as applied to some of the other subjects in the school curriculum. Language, and the mother tongue in particular, is perhaps given the major emphasis in our schools, and for the *sole purpose* of perfecting and maintaining a better

mutual understanding and relationship among our fellow citizens, in other words, making *better* citizens. If, incidentally, some of the students have more linguistic aptitude than others and become orators, lawyers, ministers, etc., we credit the advantages of the early training accordingly. But "early training" was not, of course, arranged for that purpose only. The class in domestic science is offered primarily with the idea in mind of giving youth a firsthand knowledge of how to manage a home efficiently, and *not* to train them (particularly) for the hotel or restaurant business. Just another way of building better, stronger, healthier members of the community.

The same general principle applies to all branches of learning in our public schools—or should. We lose sight, I fear, of the underlying principles of education, particularly with regard to the fine arts. The classes in this area were instituted to promote development, and should continue in this role. In any event, the professional development should be left strictly to the professional teacher. This will call forth from some of you the question, What about the pupil of scant means, who cannot afford to pay for private lessons? My experience has been that the *good* professional teacher always welcomes and finds a way of helping to develop special talent, even to the extent of giving *free* instruction and supplies where the need seems to justify it. Furthermore, it must always be borne in mind that the public schools are developing citizenship

(Continued on page 45)

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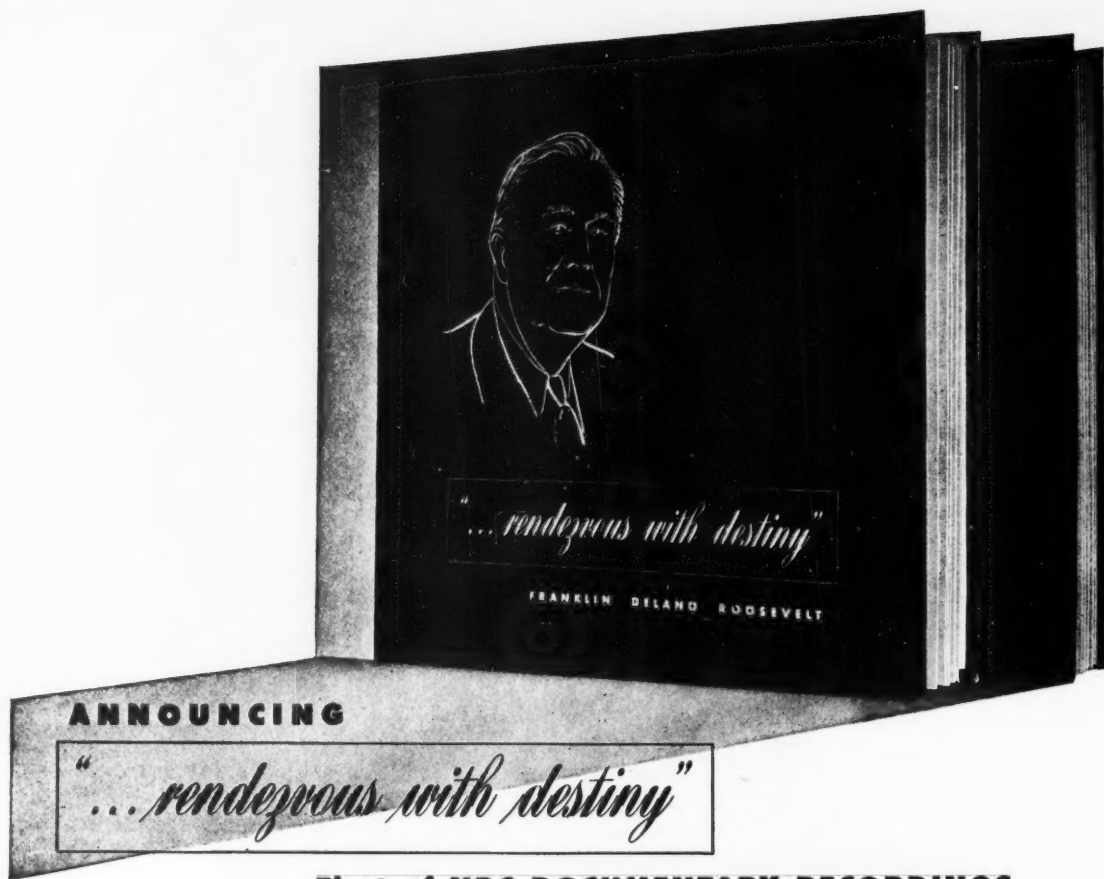
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Listening Can Be Fun

DEAN DIXON

I KNEW the typical little boy who would rather play baseball than practice music. Perhaps I knew him better than many a grown man knows him, the man who looks back upon his childhood and regrets acutely those things left undone, including a musical education. This grown man may be a stockbroker, a clerk, or an engineer, but he is painfully sure that he would rather have been a musician.

I say I knew that little boy better than most, for I *was* that little boy. Although I am now a musician and a conductor, I hated to practice. My mother made me practice, but it was drudgery—all music was drudgery until I learned a secret. The secret is that music can be fascinating to the simple mind of a child, as well as to the complex mind of an adult.

You see, there is no drudgery in music if it is interesting enough. All the minute steps of theory, harmony, and reading, of signs and directions on a score, of dynamics and time and tune—all those things we have to learn in a classroom before we can rightly divine the nature of music—can be a game just as exciting as baseball or tops or marbles.

I have been thinking a lot about this, and it seems to me that adults, too, have become afraid of serious music because they have been told that it takes some special kind of genius to understand it. If that were so, few of us could ever know the delights that can accrue to everyone who can hear music—for few of us are geniuses.



And because I think that great music should belong to everyone, I decided to try an experiment—to teach music as a game, to make the literature of the orchestra beguiling to the child and the adult alike. I chose the orchestra because the orchestra provides the very essence of music, because it is an entity of many voices, each with its own quality and peculiar appeal to the individual.

In my classes one sees the orchestra and hears what it says to each person in the audience. The result has been that my concerts at Hunter College, New York City, are attended by grownups, adolescents, and small children, all taking a part in the proceedings. The sessions have the air of being spontaneous and informal, and at the end of each I feel that I have really imparted something of music's magic to minds and hearts that need it. The following is a typical program.

First, we have "An Overture That's Not an Overture"; that is, a piece introduced to the audience as something the orchestra itself likes to play. My intention here is to get

Mr. Dixon is a conductor who has provided ample evidence of his interest in the amateur musician, as both performer and listener. As conductor of the American Youth Orchestra, he has provided opportunity for young performers and at the same time has endeavored to develop concert techniques that would make listening more enjoyable to his audiences. Some of these techniques are described here.

away from the pompous, sedate type of overture reaction on the one hand, and the "talk-while-it-plays-it's-not-important" or "get-to-your-seat-in-a-hurry" style of overture on the other.

Second, we have a "Counting Number." This concerns cumulative counting, in which the audience starts with the number one, and counts until the music stops. This is designed for full audience participation. The older members of the audience count very well, naturally, and enjoy an inner assurance of "I must be right." And the very young are having a grand time with their chronological counting: "One, two, three, four, six, nine, twenty, thirty-four," etc. The pedagogical strength of this process lies in its ability to maintain a relatively high degree of concentration directly related to the music being played, while following its slightest variation.

Next we come to "Visual Orchestration." Often this is a piece that abounds in passages for solo instruments and various wind choirs. As the score unfolds, wind players of specific passages stand for the duration of their participation.

The vivid desire of youngsters in the audience to outguess one another as to who will stand next is thus stimulated. The older members of the audience enjoy a fine example of audio-visual instruction. Learning to connect the sight of the instruments with their changing tone colors as they are used in varied combinations constitutes a source of end-

(Continued on page 44)

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REPORT to Orpheus



SIR:

There is some talk in the music market about a possible change in policy concerning discounts to retail customers. I am sending the following information to you at this time so that you will not be surprised if, some of these days, you receive a bill for music that you have purchased and find that you have not been allowed the customary "professional" discount.

For several years both music publishers and dealers have had to meet greatly increased costs in every direction—paper, engraving, printing, labor, rents, transportation, store personnel, etc.—while operating within the same limited margin of profit. Believe me when I say that they must find some way to solve this stringent financial problem if they are to continue in business. At the same time, they want to avoid a general price increase if they can possibly do so.

Many of the country's most thoughtful and farsighted publishers and dealers now believe that the simplest and most direct manner of obtaining this necessary relief is to eliminate discounts on retail sales. They also see in such a move an opportunity to remedy an unhappy situation that has long plagued the entire industry.

In a well-ordered industry a discount is allowed by the manufacturer to the agents (and in turn by those agents to other agents) who market his product—wholesalers, distributors, jobbers, dealers, etc. All of these people provide some sort of service in the process of distribution from manufacturer to ultimate consumer. They invest considerable sums of money in stocks that are strategically located in different parts of the country. They bring the manufacturer's stock as close to the consumer as possible in order to enable him to examine the product, make his choice, and effect purchase and delivery with minimum effort and expense. They frequently extend credit to the consumer—and that costs money, too.

Discounts to recognized, established agents who form the line of supply from manufacturer to consumer are justifiable because they are the areas of price difference within which those agents must operate and pay their expenses. But how can you justify a discount from the listed retail price to the consumer? If the consumer does not pay the list price then what reason is there for having it?

A musician or music teacher who spends an afternoon making purchases up and down the street never mentioning the matter of discounts in the shoe store, the clothes shop, the meat market, the beauty parlor, or the gasoline station suddenly becomes "discount conscious" when entering a music store and does not hesitate to threaten to take her business to the "other dealer" unless she is "treated right" in the matter of discounts.

You may wonder how this business of giving discounts to musicians and teachers began. It is a long and somewhat complex story, but here is at least a part of it.

We have not always had the well-organized national network of music merchandising that exists today. There was a time when a large number of musicians (especially music teachers) who were forced by cir-

cumstances—scarcity of music dealers, slowness of transportation and communication, lack of knowledge of new music publications, etc.—to serve more or less literally as dealers in their communities. They acted as agents for the publisher or his distributor. They performed a service for which they received a discount as compensation.

I do not have available reliable statistics or information relative to the number of musicians and music teachers who still find it *necessary* to act as dealers in their communities, but I am certain that the number is very small in comparison with what it was in years past. Most musicians and teachers who have achieved good professional standing prefer to leave all "commercial" duties connected with the resale of music to established trade channels. They have found that many complications may result from mixing professional standards and trade practices.

Publishers and dealers now provide extensive services to professional musicians and music teachers which enable them as *customers* to choose the best material for their purposes with a minimum investment of time, effort, and expense. No longer can a retail discount to them be justified on account of duties performed in selecting and ordering music.

There are musicians who are legitimately established as music dealers. They operate stores and provide services. They are entitled to receive regular trade discounts. The problem does not lie with them but rather with the customer who believes that he should purchase his music at a discount solely because he is a musician or a teacher.

It is an industry-wide problem that will require thoughtful and patient solution by individual publishers and dealers. You will be hearing more about it.

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A G.I. Marks Time: Men and Music

RAY GREEN

Mr. Green, widely known composer and conductor, has been appointed to the post of Chief, Music Division, Recreation and Entertainment Service of the Veterans Administration.

ARE you nervous in the service? Or, Are you fed up with the set-up? are sometimes quoted as typical uninhibited queries from one GI to another. During my two and one-half years of service in the Army as an enlisted man, my job, for the most part, revolved around the production of music in one form or another for, by, and with the aid of GI's. Army personnel was found to be likewise somewhat offhand and uninhibited—at least as far as music was concerned. In this respect all of the varied and mixed groups which I trained and worked with while in the service were ideal; or, in general, were open to suggestion and showed a willingness to get in on something in the way of music. By and large, it was my experience that a surprising

The Bach C-Major Prelude was performed by this man (p. 56, col. 3)

number of men in any given outfit could be persuaded to participate in musical group activity. Once the activity was under way, individuals volunteered for membership in a group, but the difficulty lay in getting the group going. It can be said that practically every known trick in the trade was used as blandishment and bait to secure the talents of that extra tenor or just one more baritone.

After completing my Infantry basic training I was enrolled in the "Area and Language Program" of the Army Specialized Training Program at the University of Denver. While a student in this training program, I organized and directed a soldiers' choral group. This was the first of several GI choral groups which I had the opportunity to work with while in the service. The members of this group were language students like myself and all stripes had been removed from shirts and blouses, leaving each man on an equal footing with the other fellow. Our rehearsals of one-half hour sessions twice a week were held on our own time—from 6:30 to 7:00 o'clock in the evening, just after "chow" and before evening study period. The personnel of this language unit had been selected from a great variety of organizations within the Army. Each man had been shipped to our unit because of a particular talent he possessed in one language or another. For this reason my choral group was composed of men of Chinese, Japanese, Filipino, Russian, Ukrainian, Slovenian, Greek, Czechoslovakian, Swedish, Norwegian, German, Dutch,

French, Italian, Spanish and Anglo-American. It was natural that, with such a group, songs in various languages should become standard numbers, and almost automatically we found ourselves doing songs in a great many of the above-mentioned languages and on occasion numbers in Hungarian, Bulgarian and Portuguese. (In one of our first radio broadcasts under the auspices of the Rocky Mountain Radio Council a number in Chinese was in order, so we did the Chinese National Anthem in Chinese transcribed into phonetics by one of the Chinese boys in the group.)

Almost to a man none of these boys had been members of a performing choral group before. As exceptions crop up in almost any given situation, the shining example was one of my soloists. He had appeared in light opera off and on before entering the service. All of our numerous public performances and radio programs were done on our own time, in addition to a stiff study routine. For this reason, a proposal by the Rocky Mountain Council on Inter-American Affairs that our group prepare a series of six recorded broadcasts in Spanish and Portuguese and English for the Bureau of Inter-American Affairs was, to say the least, quite an order. These recordings were rebroadcast in the United States and were to be used in Latin American countries. The program series was called "Music of the Americas," and the numbers used ranged from choral works by the early American composer William

(Continued on page 55)





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What about film music *without* the films for which it is written? Mr. De Saxe, editor of *The Score*, reports on an interview with Alfred Wallenstein, and also offers some contrasting opinions.

Views on the Function of Film Music

RUDY DeSAXE

IN a recent interview, Alfred Wallenstein expressed the emphatic belief that film music has great possibilities.

"Music in the films in this ever-changing world is as modern an expression as motion pictures themselves," stated the eminent conductor. "Such music is bound to continue to reach the concert hall in ever-increasing quantity and it will eventually become a part of standard repertoire."

Asked why so little film music is now being performed by major symphony orchestras, Mr. Wallenstein said, "The reason is very simple. Hollywood composers are not doing justice to themselves. They all seem to be in too much of a hurry, too conscious of effects adaptable to a particular scene or mood, with complete disregard for the musical composition as a whole. The result is a musical score which truly fits the picture, but cannot be played as a concert piece. Without the picture it just does not stand on its own merits."

Mr. Wallenstein promptly agreed that the element of time plays a powerful role in the work of the writer of film music and added, "True, no composer can be expected to write a tone poem of lasting quality in a week or two, but I am referring to the composer who has several months at his disposal. In that time he should be able to write music that could fit both the concert hall and the sound track on the motion picture film. And perhaps the composer in such a situation might be able to pull a fast one on the pro-



Alfred Wallenstein

ducer. He might come out with a score that *might* even win the Academy award and also be consistently played in the concert hall."

"Do you mean to say," I ventured, "that we should have more scores like 'Lieutenant Kije' or 'Alexander Nevsky'?"

"Exactly," he said, "If Prokofieff can do it there is no reason why it cannot be done here too."

Alfred Wallenstein is exactly right. Some of the finest contemporary music is being written in Hollywood. Unfortunately, most of it is lost in the background of the story as it develops on the screen, and forgotten.

Without a doubt something should be done to remedy this situation. No composer cares to have his music buried under a mass of action, or forgotten in a few weeks. A work of art, to endure, must be performed time and again as years go by. The

concert hall and the radio studio are the places for those repeated performances.

Mr. Wallenstein is discerning in naming Prokofieff as an example and an incentive to Hollywood composers. Prokofieff will no doubt be remembered for his many works in the "standard" repertoire. But let us not forget that he has brought motion picture music to the concert hall, music so good and so enduring that it will stay there.

Unfortunately, when Mr. Wallenstein refers to the composer who is allowed *several months* to compose a film score, he is talking of the *rare exception* rather than the rule. If film composers—and I am referring to our very top men in the major studios—are allowed two to three weeks to write a score, they consider themselves fortunate.

Time—or rather the lack of it—is the major problem that faces the film music composer. How can the producer be convinced that he should allow the composer more time to write his music when he has been accustomed to having the goods delivered in a week or so?

This is a tough job to tackle, a job that will be a major task of re-education. The entire film industry must be awakened to the fact that film music can be a work of art as well as background stuff for the action on the screen. If popular songs used in pictures receive such extensive exploitation because of their value as a medium of advertising films, why not use the musical score for the same purpose?

(Continued on page 52)

Why We Advise You to Wait For The Wire Recorder!

by PAUL PAINTER

Educational Director, Gamble Hinged Music Co.

IN the past twelve months conflicting rumors and misleading statements have alternately glorified and debased wire recording, causing puzzlement on the part of prospective users and bringing forth a host of inquiries. As pioneers in educational recording sales since the earliest days of "instantaneous recording," and as publishers of the book, "Techniques of Recording," by Goldsmith and Geisel, many educators have looked to us for opinions and, in many instances, guidance. The great number of these inquiries would seem to warrant a public statement.

HERE TO STAY!

Wire recording is definitely here to stay! A widely advertised opinion to the effect that disc recording is and always will be supreme can only be considered the effusion of an ostrich-like oracle. The amazing wire recording results now being demonstrated by the Armour Research Foundation are undoubtedly sufficient to have caused the head-in-the-sand act. Whatever the future developments in the entire field of recording, the resources of the Armour Research Foundation are such that we firmly believe

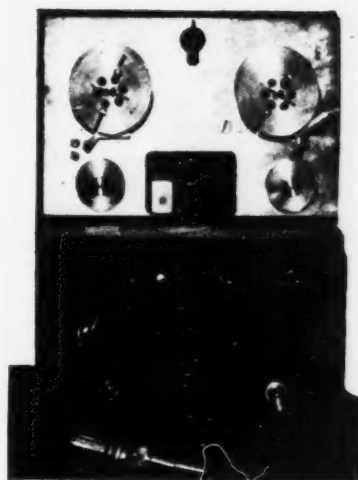
wire recording shall always have its place in the sun—we believe it to the extent that we have already been instrumental in the development of a machine for the educational field.

SOME BASICS

It seems reasonable to point out here that disc recording as we know it today requires a needle to ride zig-zag groove, setting up electrical impulses which when amplified and conveyed to the speaker produce sound. In magnetic wire recording no needle or stylus is used, consequently surface wear and noise are non-existent. Age, wear or deterioration cannot affect the sound.

But why be technical? Everyone is agreed that classroom recording, by one process or another, is the greatest-of-all-aids-to-teaching. In the past it has been impossible to realize the full benefits of adequate use of recording because of the high cost of record blanks. It will not be so in the future however, because the wire recorder uses its stainless steel wire over and over again—indeinitely—without consuming anything but a little electricity. Again, disc recording

One of the many planning sessions in the development of the new 1946-47 Wire Recorder for educational purposes. Les Brown, inventing designer, demonstrates effects of the new spool drive. Gene Gamble (seated), President of Gamble Hinged Music Co., waits critically; Earl Crane, electrical engineer, Wm. Patzer, Chief Engineer and Vice-President of A.B.T., and Wayne Howorth, Vice-President of Gamble Hinged Music Co., watch closely.



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imposes mechanical difficulties on the operator which are not experienced in the ultra-simple operation of the wire recorder.

SOME ANSWERS

Yes, editing a wire recording sequence is even easier than editing movie film. You cut out and tie in what you please or you can simultaneously erase and re-record any section that needs correction.

Yes, standardized magazines or spools of special sizes will be available for storing or cataloging recordings of various lengths. Recorded wire to be saved may be transferred, in any length, from the standard hour-length spools to the special spools.

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European Theater Travels of U.S. Army Band

CAPTAIN THOMAS F. DARCY, Jr.

Captain Darcy, leader of the U. S. Army Band since 1935, reports on the interesting experiences of his band during its recent two-year tour of Europe and Africa.

ON June 15, 1943, the United States Army Band left Washington for what proved to be the most extensive, colorful, and exciting tour ever undertaken by a large musical organization, a tour which took two years to accomplish and covered Africa, Sicily, England, Scotland, Wales, France, Belgium, and Germany. The transportation ranged from the time-honored GI trucks to the four-motored planes which flew us home to be on hand to greet General Eisenhower when he arrived in the United States.

Arriving in Casablanca, Morocco, on June 25 we immediately plunged into a hectic schedule of concerts at

near-by hospitals and troop areas, as well as giving a gala performance in Place Lyuete (in Casablanca proper) on July 4. Here we met our first problem. We were, of course, prepared to play the customary French, British, and American anthems at the conclusion of the concert, but on the morning of the concert I was advised that it would be very bad taste indeed not to include the Moroccan National Anthem. Frantically searching for a copy, I found that a local French Colonial Army Band (all Senegalese) had a small band arrangement. However, the instrumentation was not only inadequate, but was scored for very peculiar in-

struments, with the result that I was rescoring the anthem, with bandmen doing the necessary copying of duplicate parts, right up to the hour of the concert. We were more than repaid for our efforts, however, by the roar of appreciation from our audience of 20,000 French, Senegalese, Arabs, Berbers and GI's who stood in the blazing African sun to hear us.

Our next important stop was Algiers, which was destined to be the headquarters from which we operated for some time. However, the "big show" which marked our arrival was a huge celebration in honor of Bastille Day, the guest of honor being General De Gaulle. Again we, who had the most nearly complete and accurate set of national anthems extant, were presented with a problem. The French were ably represented by their colorful French Foreign Legion Band, and Great Britain by its justly famous Royal Artillery Band, but there was no Russian band present, and to me, in addition to playing our own anthem, fell the honor of playing—for the first time outside of Russia—the new Russian anthem. This was very thrilling save for the fact that no one had ever seen it; no one had a copy; and no one could even whistle the melody so that I could write it down and score it! Again at the last minute I found that one of the clerks in the Russian Consulate had just received a personal copy (for piano). Again a hurried job was done of arranging the anthem for our own 86-piece band, and it may interest our readers to know that this arrangement, unaltered, is the one which was sub-

U. S. Army Band leads VE Day parade in Paris.



sequently published and is generally accepted as the only official version for American instrumentation which is available at this time.

We later gave a series of Sunday concerts in the various parks and public squares in Algiers, and appeared in several gala performances in the Opera House. During the week we gave daily concerts—frequently two a day—at all of the British as well as American hospital installations which could be reached by motor from Algiers.

The British seemed to like the breezy informality and diversification of our programs and made a request to General Eisenhower that we make a tour of Sicily to play at various installations of Field Marshal Montgomery's famous Eighth Army. The request was granted and going by way of Bizerte gave us an opportunity to visit the ruins of Carthage. Safely (?) aboard a Liberty Ship which was loaded with depth charges we began our second water journey. The trip was made without incident, and we arrived in Sicily early in September. We spent an entire month making what was in many respects the most rugged portion of our tour. Again our "variety show" type of concert seemed to be appreciated, and Henry (Hot Lips) Levine (of NBC and the Lower Basin Street show) "wowed" them with hot trumpet choruses of old favorites. They stood in amazement at the virtuosity of our cornet trio consisting of Bill Lamb, Irvin Bourque, and Billy Bachman, and were impressed with the showmanship and precision as well as the beautiful playing of our trombone trio, Keig Garvin, Mark McDunn, and Bill Vogelsson, who had a novelty routine worked out to split-second timing, along with marvelous technique and tone. The remainder of our programs were composed of various types of music of the Allied Nations, selected to fit the situation and audience.

We returned to Africa, going again to Algiers by way of Phillipeville, where just outside the harbor we saw the ship to our stern blown to bits by a torpedo. Reaching Algiers via British lorries, we resumed our regular concerts and dance routines, with occasional ceremonies for arriving dignitaries and Army and Navy "Brass," and featured a series

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of Sunday concerts at the Government Forum, where we played to tremendous civilian audiences.

We sailed from Algiers to England via Gibraltar, of course, and gave a gala concert in Hyde Park. Within a few days the buzz bomb blitz started and public gatherings in and near London were discouraged, so we began a series of tours to the areas where troops were concentrated preparatory to D-Day, playing two concerts daily. One of the highlights

was a concert at Bristol, where Queen Mary honored us with her presence and I had the privilege of being presented to her. From August 1 to 15 we were in Scotland, where we played to our largest audiences: 35,000 in the afternoon and 40,000 in the evening at Edinburgh, the largest audience ever assembled in Great Britain for a musical event, according to Sir William Darling, lord mayor of the city.

On October 2 we were flown to

Versailles, where we were, of course, assigned to General Eisenhower's Supreme Headquarters. Then began a series of concerts which carried us from the freezing mud of Belgium to the Opera House in Paris. The weather was by this time too severe for outdoor performances, so we began a series of Sunday concerts in the Empire Theater and played special concerts in the Salle Gaveau and Salle Pleyel, as well as making innumerable recordings for the use of the Army's own network and Radio France.

On May 16 we left for Marseilles, where we played for hospitals, troop installations, etc., and in addition, had an opportunity to visit the celebrated ocean-bound Chateau d'If. We then moved on to Nice and Cannes, where we played for the huge "rest area" installations and had an opportunity to visit the almost legendary Monte Carlo. This was "luxury soldiering" and much too good to last for long, so all too soon we were flown to Frankfurt, Germany, the primary object being to play for the reception of Marshal Zukov and Marshal Montgomery, but also to give several concerts.

We unexpectedly received rush orders to return to Paris, where we were immediately loaded into the big four-motored planes which were to fly us home—home in time to be at the National Airport in Washington to play our tribute to our beloved Commander, General Eisenhower, upon his arrival.

A "history" such as this must of necessity be brief, but in closing I want to say that we showed conclusively that this large representative band of the Army plays a very important role in the service in war as well as in peace, and if any exceptionally well-qualified young player yearns for a dash of adventure along with a musical career of the highest order he will find them both in the United States Army Band.

BOUTWELL

(Continued from page 9)

courses in order to meet the point requirements for graduating from high school." He adds that "In some schools the music activities are car-

Singing Down the Road

By

RUFUS A. WHEELER

Director of Music in the Public Schools of Schenectady

and

ELIE SIEGMEISTER

American Composer, Director of the American Ballad Singers

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ried on after school, thus discouraging many pupils from participating.All music activities should be given during school time."

"Music teachers are inadequately prepared for the creative music program we want," says Sylvia Kupferstein, teacher of music for the Jewish Educational Committee. "Most of the teachers can't do creative music work themselves, so how can we expect them to direct it? Art teachers are usually hired for their skill in teaching *and* creating."

Agreeing with this conclusion, Dora Silver says: "Music teachers should first of all be musicians." But she adds, "The physical set-up in most of our schools is not only lacking in providing an inviting atmosphere for the would-be composer, but makes it almost impossible for an individual idea to be developed and guided into realization. Even in very traditional schools, art classes are individual while music classes are groups. High school music theory classes must be smaller and more purposeful."

"It Can Be Done"

George Lenchner, after four and half years in the Army, speaks plainly: "I've heard it said that it is easier to be creative in Art because the results are visual whereas in music there are so many intangibles. We rely on our aural sense, which supposedly can never be developed to the extent of the visual. Bunk! Because we don't develop the appreciative and listening abilities of students doesn't mean that it can't be done. We don't think musically, we don't experience music too frequently; and when we do, we are not aware of it. We don't teach it functionally. Yet it can be done."

Marion Gladstone, piano teacher, finds shortcomings in New York requirements. "In New York State she (the music teacher) must prepare her students for the Regents' Examination, which consists of dry facts about music and the inevitable four-part harmonization among other things. Musicianship is not encouraged probably because it's easier to grade masses of papers."

"Theory must be taught so that it does not mean drudgery," declares Seymour Henry Magenheimer, infantry band leader. "Early signs of talent

and inclination in music must be recognized and directed in such manner as to have children receive all opportunities for development that individual capacities permit."

John H. Leachey and others ask us not to expect too much from high school students, pointing out that music offers difficulties not found in art or English expression. Mr. Leachey directed a little symphony for the Navy and later instructed at

the U. S. Navy School of Music. "A junior and senior high school music teacher has a full-time job if he can succeed in inculcating in just his talented students at the end of six years the ability to sight read, to play or sing correctly different types of music. . . . I am convinced that the young student who feels the urge to write should have as a very minimum requirement the type of background I have described."

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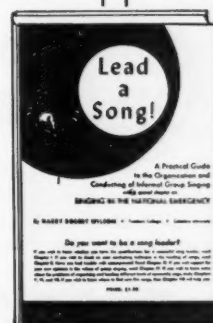
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Such were the pros and cons among the group, nearly all of whom had had extensive experience. Nearly all felt that the quantity and quality of creative music from high school youth could be improved and should be improved. They cautioned that we could never expect an outpouring of creative music comparable to the entries in art and writing. They viewed the Scholastic Creative Music Awards as a practical means of stimulating more interest on the part

of students, teachers, and parents. They made numerous practical suggestions. Some of these have already been acted upon. Others will be carefully considered by *Scholastic* and its MENC advisers.

So we now turn to the reader and ask: What is your opinion? Should we expect more creative music from high school students? How can we get it? Would practical encouragement enrich the widening stream of American music?

RICHMAN

(Continued from page 7)

the classrooms of other music teachers whenever time and opportunity permit, at the musical events in their communities as well as celebrity concerts in neighboring cities, and at gatherings where music is never mentioned but where interesting people come together to discuss problems large and small. These are the choice spirits of the teaching profession, and they reap the deep satisfactions that are known only to a select few in this life.

There are other splendid teachers with fine potentialities for growth who need encouragement and sometimes the proddings of their fellow workers. They are doing an honest bit of work but see little need to put any missionary zeal into their efforts. Hundreds of these teachers become artist teachers after they have come in contact with some of the choice spirits in our profession. All they need is to become aware of the widening horizon and the encouragement to tackle some new and better ways of presenting their work. Forced growth in nature is often disastrous and so is forced growth in teacher training. It isn't healthy, balanced, real growth. Unless the teacher feels some need for improvement, there will be very little growth. Patience and understanding will often help open the way for the timid and slow teacher. Since this group of teachers who need to be encouraged to further vision is by far the largest one, they offer a real challenge to our schools, colleges, workshops, and clinics that specialize in teacher training. Of course it is necessary to get these people to the source of supply first, and this often proves very difficult.

There are a few teachers who are just "passing by." They just "came along for the ride," their interest is not in the school or the pupils they see each day. The most unhappy hours of the "wandering minstrel" are spent in the schools where these misfits hold forth. The same mistakes month after month, the same songs indifferently sung, the monotonous repetition of stock phrases and excuses, the same keen interest in the face of the clock instead of the faces of their pupils, the same

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longing for a real school system where they would be appreciated, and the very poorly disguised loathing for the work in which they are almost engaged. Fortunately, these teachers are few in number and are soon replaced. They do, however, do the art which they misrepresent a grave wrong and the scars they leave take months to heal.

Following are some of the most effective ways and means of implementing teacher growth which leads to better results in school and community music programs:

1. Workshops: Here teachers get together to discuss their problems, work out solutions for their own situations, see and hear demonstrations of various approaches to solutions, and take advantage of opportunities to strengthen their own musicianship and the weak places in their instructional work. Workshops are most effective when enrollment is small and a friendly, unhurried, informal atmosphere prevails. Working under pressure for instructor and group approval and memorizing answers to pass examinations are not considered conducive to the best growth.

2. Band, orchestra, and choral clinics: In these meetings a master teacher and conductor is brought in to work with a group of young instrumentalists or vocalists. All teachers are invited, and the visiting conductor holds discussion meetings with them. Of course, they are all auditors of the rehearsals.

3. Summer school music classes: These classes, held under stimulating teachers, have ever been of great assistance to teachers.

4. National, state, and local music conferences: These gatherings, at which we see and hear outstanding performances and discussions, exchange ideas with our fellow workers, become acquainted with new materials of instruction, and get a broader view of our profession are of paramount worth.

5. Professional magazines, books, radio programs, recordings, and newspapers all promote growth.

6. The informal shop talk that is inevitable wherever two or more good teachers of music meet and the growth that comes from these sessions are doubtless of the greatest importance.

FISHBURN

(Continued from page 13)

soloist, as a participant in ensembles, as a director, as a consultant, and as a creator.

This discussion will disregard those activities that are the functional outlets of the music department, whether they be termed extra-curricular or curricular activities. They are so definitely a part of the music course that they need not be

considered here. Application of my thesis will be made rather to two groups of similar activities: those of the community itself and those sponsored by the college or university but not under the direction of the music department. The following listing of opportunities for each of the five outlets mentioned in the preceding paragraph is incomplete and may suggest other channels to the music faculty. It is simply an attempt to show the multiplicity of openings

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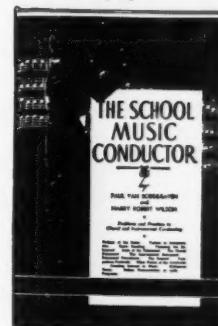
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for this additional professional training outside the department curriculum.

1. *The Soloist.* In most of our training institutions, the prospective teacher is required to have a "major" performance, either vocal or instrumental. This is also a definite requirement set forth in Dr. Mursell's committee report. This being accepted as general, how may the student gain professional experience as a soloist other than as a

department recitalist, or as a soloist with the college band, orchestra, or chorus? The outlets are manifold. The local radio station, if there is one, will probably be glad to use student talent to fill in when the station is not hooked up to a national network. Churches like to vary their regular service routines by using guest artists from time to time. The chairmen of special meetings of fraternal organizations, "Ladies' Day" at the service clubs, P.T.A.

meetings, and banquets of various organizations realize the importance of good music as a part of their activities. In a college community there will be many conventions of educational organizations assembling locally and drawing from district, state, or national membership. The local chairman, desiring to dress up these conventions with some entertaining features, will welcome well-prepared performers. This type of demand is heavy; it may even become burdensome. And yet it is good professional training for the student to face new audiences and to learn to maintain poise before a studio microphone.

And in all cases (except for the pianist) each performance gives an opportunity to two students, for the accompanist is gaining experience in public performance as well as the soloist. The accompanist, or "piano player" as distinguished from the piano soloist, has additional opportunities. Many service clubs need really good piano players to work with their song leaders for the group singing at their weekly meetings and many churches need a well-prepared full-time or assistant organist.

2. *The Participant in Ensembles.* Local church choirs lead the list of opportunities for participation in ensembles, as trained voices are always welcome to supplement those selected from the church membership. Additional vocal opportunities include participation in community choruses (what a rare opportunity for those students within rehearsal distance of Bethlehem, Pennsylvania!), American Legion Glee Clubs (most of our present male student enrollment would be eligible as active or potential members of the organization), and groups sponsored by various other organizations. Instrumental opportunities are offered by the community orchestra, the Sunday school orchestra, and bands sponsored by various groups. These would give an outlet to musical activity (depending on their musical requirements), not only to instrumental majors, but for additional training on one's "minor" instruments.

3. *The Director.* In most communities the best paying directorial positions are filled by members of the college or high school music

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faculty or by professional musicians, who are very often the private studio teachers of the community. And yet there is an ever-increasing demand for additional help from trained conductors. We shall undoubtedly see a revival of the senior and junior drum and bugle corps by the veterans' organizations. Their own personnel takes care of the marching and drill training, but may want help in musical direction and in coaching the brass and percussion sections. Some of the senior choirs in the churches may wish directorial guidance, if not in the college community, at least in the nearby and smaller towns. This also applies to town bands in the outlying communities. In addition, almost every church in my own community has a junior choir which welcomes the help of students. This is probably quite general.

4. *The Consultant.* This line of activity may not be so obvious as points 1, 2, and 3. In this category I think of Scout activities, where a counselor is wanted to help with the tests for the music merit badge; or of the Boy Scout or Girl Scout leader or the playground director who wishes to set up a musical program in the form of camp-fire sings and who needs help on the choice of materials and methods of organization. Also included here is the request from the nearby Grange or 4-H Club for help in organizing their own musical activities and selecting materials for them. The consultant deals with both methods and materials, and in this capacity the student has an excellent opportunity to apply many things he has been taught in his methods courses and has learned from his examination of new materials as they were added to the music department reference library.

5. *The Creator.* The musical creator in this case means either the composer or the arranger. Both types of activity may have a chance to function in a practical way. Does the dramatic department of the college or the local dramatic group need a certain type of music for its production? Does the Men's Bible Class have a small orchestra with such an instrumentation that standard published works will not do? Does the valve bugle of the local drum corps present problems in playing standard

march tunes, so that the corps needs marches composed for it within the scope of its instruments? Does the local dance orchestra want to improve its repertoire by using some special arrangements? Does the community chamber of commerce wish to present a pageant showing the development of the town and need special music written for the occasion? My answer to all these and similar questions is a probable "yes," and it is here that the advanced stu-

dent of harmony, composition, and orchestration can find an additional outlet for his talents and training.

The foregoing are merely some of the possibilities in any community, and I feel quite sure that the reader has been saying to himself, "This is all very well, but when does the student do his school work?" Again the answer is obvious: The wise administrator will see that each individual participates in this type of community activity training only to

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the extent that it does not interfere with his academic assignments and his college commitments. He will spread the work over his enrollment so that the more capable students will not be exploited to the detriment of health or scholarship and so that the less capable will have some chance to participate. He may also see that if remuneration is offered in some cases, those particular jobs are assigned to the more needy students. With wisdom he can enrich the training of his students so that when they become teachers they will be better equipped to become outstanding citizens of service not only to the school population but to the community in which they work and live.

DIXON

(Continued from page 27)

less fascination and deep understanding for all age levels.

Our next item is a lesson that I call "Musical Terms." This lesson consists in the definition, explanation, and aural illustration of various terms used in music. For instance, we find such words and phrases as *accelerando*, *col legno*, *spiccato*, *glissando*, *subito*, etc. After a while, these terms and many more become common usage among the students, even four-year-olds. And the student takes an ever-increasing pride in his ability to use these terms correctly. It is a great thrill to hear five- or six-year-olds arguing heatedly with one another on the way home as to whether the violins were playing *staccato* or *spiccato*.

I try to be very simple and direct in the way I conduct this part of the program, announcing each term to be discussed. Mimeographed sheets have been distributed to the audience. The work to be analyzed and discussed is set down, as are also the musical terms to be found in the score. I announce each section as it occurs, movement by movement, illustrating its meaning by orchestra excerpts from the score under discussion. This means not only the important climaxes and significant passages but many little details of the whole, so that the entire import of the work is gradually revealed.

Thus the audience becomes familiar with main themes and motives, as well as with vital minutiae such as bridges, codas, and unusual pedal points. After the excerpts, the full movement is played without further comment. Questions on the back of each program are geared particularly to the teen-agers and interested adults. These questions are intended to stimulate intelligent listening during the performance, and the audience is free to answer them during each movement.

In the intermission, the audience is invited to look at pictures displayed in the lobby. These have been drawn and painted by children in New York schools, depicting their reaction to the specific work just explained and illustrated.

After the intermission, we play a game called "Catch It," an invention of my own. I conduct the orchestra in brief excerpts from works previously played and explained. The audience, from children to grownups, tries to guess the movement and the symphony. It's fun of course, but it also prepares the individual psychologically to listen more carefully during subsequent performances, so that another "Catch It" will find him well prepared. As a sort of coda to "Catch It" I usually have a soloist, so as to satisfy more fully the desire of those in the audience who like to hear a lot of one instrument.

Finally, we have what I call a "Dramatic Number," such as "The Story of Ferdinand the Bull," "Jack and Homer the Horse," "Peter and the Wolf," and "Tubby the Tuba Player," with narrator and orchestra. Or sometimes we do the Haydn "Farewell" symphony, with the members of the orchestra in costume slowly stealing away, one by one, until only the conductor is left. Or it might be the "Danse Macabre," with the orchestra costumed as skeletons, devils, roosters, etc.

Enthusiasm

The enthusiasm exhibited at these concerts has been both significant and satisfying. The success of the ideas involved seems apparent and we believe that we have succeeded in proving that teaching and learning great music can be fun.

To establish a complete performance of a Beethoven symphony as

part of a pleasant and wholesome experience in both the conscious and subconscious levels of a child's mind is something that seems to me to represent a cultural investment in the future. Every great composer, because he is great, has something for the individual from, I would say, the age of three up. It is simply a matter of getting that individual to listen at his own level, rather than at the level of someone else. I do not believe in five-year-old or six-year-old music as a part of the process of music education, for the music usually chosen for these or any other ages is best described in that old musicians' term, "Coffee House Music." Teaching someone to listen to and appreciate this type of music is like teaching children to like ice cream and cake. To my mind, these things do not need teaching.

Good music can be taught without the necessity for a trained musical mind to present it. The simple expedient of getting the youngsters to work hard at listening, the better to translate their own feelings stimulated by the music, will accomplish the task at hand. The teacher need only be a record turner, reading a few introductory remarks and then letting Beethoven take over the class, as he is so eminently able to do.

FRANCIS

(Continued from page 23)

in a general way—not specializing; that individual instruction is practically necessary for adequate development of professional talent; that with the large classes in our schools often assigned to one teacher, such individual attention is, for the most part, impossible, yet the sincere and interested teacher of these classes will invariably dig up ways and means of helping the individual to realize his ardent hopes and ambitions.

On the other side of the picture we have the average director of a church choir of good standing, or of a community chorus (not personally associated with school groups or routine) who, while outwardly professing to be searching eagerly for any and all new voices, is likely to look upon the work of those trained in the schools as terribly amateurish, inadequate, and altogether too diffi-

cult to adjust to his particular conditions. Then there is the general run of the mine, dyed in the wool director of a school organization, who, though not directly connected with a church or community project, is prone to consider the other fellow "an interfering nuisance raider" on his singing contingent. Rehearsals, services, times of meeting, procedures, and motives seem bound to conflict, and the results continually and materially hinder (on both sides) the avowed objective of the whole set-up.

True Conception

Those among you who have not yet experienced direct contact with these and similar existing conditions may view the foregoing statements as a diatribe by one who is nursing a fancied personal wrong, or who may have encountered some extraordinary community conditions. It may be that some pet theory has become involved. The fact remains that we as music educators can, and should bestir ourselves in adopting a more honest and determined attempt to find ourselves and our really effective place in the community.

First and foremost we should endeavor to arrive at a clear distinction between sacred music and secular music. With this will come a full and wholesome realization of what is needed, what is best, and what is *not* good for the stirring of men's souls in their dealings with the Almighty and in clean living—by no means ignoring the possibility of the strong emotional element, yet thoroughly awake to the danger of sentimentality.

I earnestly plead for serious consideration of *good* music as a practical stimulus for all that is pure in men's lives. Let each of us bend a little more of our latent energy toward creating and establishing a wholesomely cooperative working attitude toward all who are engaged in the many and varied phases of education in music. The result will amply compensate us, our students, and the community for any extra time spent in thoughtful planning. Eventually we will achieve that aim of all true educators—a better and more enduring sense of good citizenship and greater community responsibility.

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Experience in Italy

WALLACE MAEDA

A music educator from Hawaii now studying at Teachers College, Columbia University, Mr. Maeda describes an incident experienced while a member of the Armed Forces.

DURING my overseas duty in Italy, where I witnessed the depths of human misery and war's destruction, I was able to take stock of myself and to put a new evaluation on the commonplace things which I had always taken for granted. The power of music as a balm for the nerves and a tonic for a weary and turbulent mind was one of these accepted truths.

It was in the little peasant village of San Pietro that I came to the full realization of the import of this statement. On a particularly cold and rainy night, after I had taken needed supplies to the forward troops and was en route to the rear area for a much-needed rest, I was attracted by a flicker of light which pierced the darkness. Being wet and cold, I followed this faint light and found myself in a partly demolished farmhouse. That the hand of death and destruction had fallen heavily on this village was evident from the nauseating stench of carcasses and the masses of debris on all sides. Within these ruins and in one of the few rooms that was still standing, I came across a peasant family huddled together near the fireplace. An old man was softly playing on a dilapidated accordion. Seeing that I wore the uniform of an American soldier, they admitted me with a cry of "Bravo Americano!" and immediately prepared a place for me nearest the hearth.

During the course of the conversation with various members of the family I found that they had just come down from the mountains after two miserable months of hiding from the Nazis. The oldest son had

been forced into slave labor while the father of the family had been brutally slaughtered for resisting the enemy's demands. With the termination of hostilities in San Pietro, this family had returned home only to find it in ruins and completely ransacked.

As the conversation dwindled and my meager knowledge of Italian became more and more evident, they began softly to sing "Rigoletto," "Campagniola Bella," and "Non Te Scordare de Me," accompanied by the simple I, IV, and V chord scheme of the accordion. Despite the inadequacy of harmony, I was deeply impressed by the sincerity and beauty of the occasion and tried to drink deep of this moment of relaxation. As I sat listening to "Non Te Scordare de Me" and joining in on "Rigoletto" and others that I knew, I could not help feeling the solemnity of the occasion. I thought, "Thank heaven! In spite of deprivations and sufferings they have not forgotten to sing." How wonderful that this simple form of recreation brought relief and consolation to these poor, wretched souls!

Here was a typical family scene—music, an open fire, and the family circle (or what was left of it)—nothing ostentatious, nothing unusual about it maybe, but at such a moment and in such dismal surroundings it was touching and heartwarming! Here was a living testimony of the indomitable spirit of man. There was no apparent reason for singing; yet there was a need for song. They were singing not out of happiness, but out of gratitude and thanksgiving for the precious gift of life itself.

Listening to the music and warming myself near the fire were like seeing a beautiful flower growing on a rocky precipice—growing and blossoming in all its splendor in spite of adverse conditions and defying the elements by its very existence. That a plant should grow in fertile soil and with other favorable growing conditions is no miracle, but when the spark of life persists under the worst conditions, then it is miraculous. That music should still dwell in these heavy hearts was a miracle to me.

This episode revealed no new truths to me, but it helped me to re-evaluate some of the commonly accepted concepts and to rekindle within me a feeling of gratitude and thanksgiving for the free America in which we live. We often do not appreciate the simple things of life until they have been taken away from us.

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Volumes could be written about our customers, the music publishers, but this article will be devoted instead to the men, women, boys, girls, machines, and techniques that turn out printed music in various forms—from symphonic scores to professional copies that Tin-Pan Alley and the standard publishers all over the country and abroad produce and publish.

Millions of pieces of music in one form or another are given away, sold, bought, or borrowed every year, but how many in the vast public that handles them ever stop to think where they came from or how they are turned out, who the music printers are, what they do, and where they do it? Not more than a score of firms in the whole country do music printing, and most of them are centered in and around New York, with a few in Boston, Philadelphia, Chicago, Cincinnati, St. Louis, and on the West Coast. They handle the production from manuscript to printed copies.

From the engraver's bench to the wrapping and shipping table, watch and see what happens. When that master craftsman, the music engraver, has finished punching the

notes and cutting the ties, slurs, and other "characters" on the soft alloy plate and corrected it, it is inked and wiped, and a black and white proof is pulled for the camera man to "shoot" on a paper or film negative. When the negative has been retouched it is laid out, together with the others that make up the form, on a sheet of opaque layout paper cut out so that the negatives are masked—four, eight, or sixteen of them—in the order and position they will occupy on the lithoplate. This is a zinc or aluminum sheet, with a "grained" surface like frosting, that has been treated with an albumen coating sensitive to light. The layout sheet is laid over the plate, and the lights are turned on for from two to five minutes. This "sets" the albumen coating on the plate where the light goes through the negative and hardens the notes and other marks so exposed. The plate is then watered, a process which washes off the residue of albumen that has not been fixed by the heat, and after further processing the plate is ready for use.

We now have a press ready to run lithographic impressions of the music that the composer wrote, the engraver transferred to metal, and the camera man made a negative of, but lithography is not quite so simple as it sounds. Almost everyone understands the principle of printing from type—the inking of the raised surface of the type and the transfer, by contact, of the ink to paper. But there are no raised characters on a lithoplate; only the fixed albumen surface that picks up the ink just as type does. To keep the rest of the plate (the smooth, unmarked

surface) from also picking up the ink, a lithopress has two rollers—one for the ink and one that applies a film of water to the clean surface of the plate and, because water and lithographic ink do not mix, the sharp outlines of the inked impressions are all that are transferred to the paper but not "just like that." By the offset process the roller that picks the ink off the plate does not carry the paper to be printed, but a rubber "blanket" that takes the first impression and, as the press revolves, transfers the ink to the paper. So the lithoplate, clamped on its cylinder, touches three surfaces—the ink roller, the water roller, and the offset blanket — during each revolution, and a flat sheet of four, eight, sixteen, or thirty-two music pages comes off the press.

If the job is an octavo, a "black and white" or standard edition, a band part, or an orchestration without colored title or cover, all that has to be done is fold and collate (gather) the sheets and pass them on to the bindery room if they are to be attached or bound in any manner.

In the case of a "regular" or popular song, it is the general practice to use a special paper, coated on one side, for the colored cover. These sheets are, as a rule, printed on regular type presses, using line cuts or halftones, while the music on the inside pages and on the loose insert (if any) is lithographed.

The operations, processes, and motions that have to be gone through (and they are the same whether the job is a "professional copy" or the pages of a symphonic score) take time, care, skill, and patience on the part of the men and women who see them through, to say nothing of the capital invested in plant and machinery and available for the purchase of paper and supplies and the extension of credit. Also essential are a strong constitution and a thick hide to stand the headaches induced by almost impossible production demands, the difficulty of getting enough competent help, and all the other problems that printers are a prey to. And they must be tough to take it and keep coming back for more, year after year and every day in the year including Sundays and holidays!

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Observe the Copyright Law!

A. WALTER KRAMER

This statement prepared by Mr. Kramer is authorized by the Music Publishers' Association of the United States as a guide in copyright matters sometimes misunderstood.

IN recent years there has been an increasing amount of copying of copyrighted music all over this country. Even in educational institutions this has frequently been done, the excuse being offered that the music was not obtainable, that it was "out of print"—a very handy excuse during the war years, when not only has much foreign music been unavailable, but a goodly amount of music of American publishers has similarly been out of print because of the shortage of paper.

The Music Publishers' Association of the United States, the ranking organization of the industry, has been in existence since 1895. Today it includes the majority of this country's leading music publishers and is greatly interested in taking measures to stop the illegal copying of music. But there must be a more earnest desire on the part of all who make their living from music, or who enjoy it as amateurs, to protect the composer's and publisher's rights, if the practice is to disappear completely and copies of the music be purchased instead of copied by hand or by one of the many mechanical processes available today. In fact, these new processes make it easier for the person who wishes to infringe to do so, unless he meets with firm opposition on the part of the owners of the companies who engage in this new kind of music reproduction, by which is meant photostating, blueprinting, and so on. Cases have been known where one printed copy was purchased and fifty were made by a process.

There are two other matters, also infringements of copyright under

our law, which have come to the attention of the Music Publishers' Association. The first has to do with the electrical transcription studio, a relatively new business, which in the past decade has become a very flourishing one. Many singers, including prominent ones, engage these studios to make recordings of their performances. The studios do this and later, if the record turns out well, some of them sell copies not only to the performer but to the studio's clients. If the music in question is in the public domain, it does not concern the Association, but if it is copyrighted music, it is an infringement and concerns the Association very much. The selling of a transcription (recording) of a copyrighted composition without paying the legal fee to the publisher, who in turn pays the composer his share, is an infringement of the United States Copyright Law. But more than that, the electrical transcription studios must get permission from the copyright owner first, by signing a contract with the publisher, just as leading phonograph companies do and have done over the years.

In short, when a singer or player asks a recording studio to make a transcription, the studio must investigate the status of the composition. If it is a copyright, he cannot transcribe it until he has secured permission from the publisher. All studios have been notified to this effect by the Association, and it is to be hoped that the practice of depriving copyright owners of their rights will thus be checked.

One electrical transcription studio, during the regime of a certain

orchestral conductor in New York, was engaged by him to transcribe all his performances, taking them off the air when his orchestra was broadcasting. Not only were these sold to the conductor in question, but copies were sold to many others who desired to own certain compositions not in the regular phonograph catalogues. This was, of course, a flagrant violation.

Finally, the reprinting of the texts of choral compositions, both long ones and brief part songs, in the programs of choral societies, has always been done to add to their audiences' interest at their concerts. By reprinting the texts, the societies unwittingly violate copyrights, which, in some cases, are those of the music publisher and in others those of the book publisher. Often the poem belongs to neither, but is copyrighted in the poet's own name, in which case the society must receive permission from the poet himself to reprint the poem.

This year the Association of Male Choruses of America has been conferring with the Music Publishers' Association in an attempt to adopt a procedure whereby infringement of copyright shall be brought to an end. John F. Sengstack, president of the Music Publishers' Association, has reported that complete cooperation toward reaching a happy result is being given by the male chorus group. However, there are many choruses in the country not affiliated with the Association of Male Choruses, and they too must observe the Copyright Law in the preparation of their program books. The law provides for an assessment of not less than \$250 for each separate infringement. The non-commercial or educational nature of the concert has no bearing on the matter.

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DE SAXE

(Continued from page 34)

The motion picture composer is well equipped to give excellent account of his musical competence. More fortunate than most of his colleagues in the field of serious composition, he is given ample opportunity to experiment—and under most favorable and remunerative conditions. He has at his command all sorts of tricks, devices, and orchestral effects that give him far greater range in orchestral coloring. Now add to this a natural flair for showmanship and some real inspiration and you have all the elements necessary for the composition and production of good concert music. And we must not forget that music—whether it is for the theater, the film, or the concert hall—must contain this most essential element, *showmanship*. Two well-known composers by the name of Wagner and Beethoven were well aware of this long ago.

When the views expressed by Mr. Wallenstein at the beginning of this article were first made public through *The Score*, official journal of the American Society of Music Arrangers, they immediately aroused a considerable amount of comment, both in agreement and in disagreement. Mr. Wallenstein's statements were direct and to the point, and he was well aware that they would evoke a positive reaction, one way or the other, from the composers of film music.

Most of the composers with whom I have talked so far have thoroughly disagreed with Mr. Wallenstein's viewpoint, so it is planned to present a summary of their ideas in the next issue of *The Score*. Debate of this kind should prove decidedly beneficial to all those interested in the development of film music.

Another View

Of particular interest is an article by Ernest Gold which appears in a recent issue of *Film Music Notes*, and which touches upon the question of "picture music in the concert hall." Mr. Gold's article is, in part, a direct answer to Mr. Wallenstein.

Examining "the relationship of

the music and the spoken word on one hand, and the picture on the other hand," Mr. Gold is of the opinion that music must be an intrinsic part of the picture. To prove this he presents the amusing example of a person in line outside a movie theater, waiting for a seat. He asks, "Did you ever notice the curious effect that is created when one can hear the dialogue and music without seeing the screen? There seem to be all kinds of totally unmotivated noises, strange and disconnected lines, and nobody can follow the story, yet for those who can see the screen everything seems entirely natural." Mr. Gold believes that the technique for writing film music must be different from that employed in writing radio and concert hall music, because the listener naturally employs his visual sense as well as the auditory.

To illustrate further the close relationship of music and action on the screen, Mr. Gold explains that "the progression of thought in picture music is determined by the scene it is written for. The scoring must be a supplement to the lines and action. If the dialogue says what could be said better by action, then the scene seems 'talkie'. If the actors act out what they are saying instead of just supplementing the spoken word we have an example of 'ham acting'. If the music does not just supplement words and motion but duplicates, we speak of 'over scoring'."

"Poor Symphonic Material"

Mr. Gold is of the opinion that film music and concert music just don't mix. "Picture music," he concludes, "with few exceptions, makes poor symphonic material. By the same token, classical and standard selections make poor backgrounds. Let me look to the future with the proud knowledge that we have a new medium in motion pictures which is quite different in its musical requirements from the concert hall. Let us strive to improve both picture and symphonic music by understanding their respective functions and characteristics. Only in that way will be able to do truly great things in either field."

In the case of music that has been

written to fit the picture, what happens when it is played minus the elements with which it was meant to fraternize? Mr. Gold believes: "... a very complex and lengthy recruiting job would be necessary to indicate musically all the motivations which in the first place give rise to the various changes of mood, etc. Few, if any, composers will take the trouble. No matter how skilfully done, it will still be an adaptation, and with very little extra effort something entirely new could be written, something designed for sheer listening."

LEE

(Continued from page 21)

more ably than anything else could.

Following the performance, I tried to transform in my mind "Song of Norway" into "Song of China." This is what I have arrived at thus far. It is going to be a musical play of the people, who will enjoy it just as much as the musicians and scholars will. Here and there they will hear something which sounds so much like what was once dear to their hearts—music similar to the tunes their mothers used to sing to them and with them in their childhood days, something that will make them say, "Ah, that's our music equipped with all the 'modern conveniences.'" They will find their own colorful costumes, folk tunes, and dances glorified in this new musical play. They will hear an orchestra consisting probably of both Chinese and Western instruments, accompanying solos, duets, choruses, and so forth in qualities and harmonies that are not entirely too foreign to their ears. It is not going to be dull at all—on the contrary, most enjoyable. They will see, hear, and feel the new spirit of a new nation through new music that has an old soul. When they hear the grand finale of the "Song of China":

Men of China proud and free
Let the stars your garment be,
As you plow uneven soil,
Reap the harvest of your
toil. . . .

they will agree that this is a healthy voice from a healthy member of this "One World"!

McCONNELL

(Continued from page 15)

obtainable is bound to bring disappointment in the case of at least 85 per cent of the films listed. Entertainment films of musical worth are still not being utilized fully in classrooms. Yet discussion of these topics and others pertinent to the field was confined to a subdivision of one of the forty curriculum groups at this year's Music Educators National Conference in Cleveland, while well-established phases of our music program were presented again at the large general meetings.

Even so, the future is not too discouraging. If the MENC sees fit to endorse the recommendations presented by the Film Committee at the Cleveland meeting, progress will result. Members of the MENC will be provided with sound guidance in the purchase and use of visual aids equipment and with a guide to good music education films now available and new ones as they are made ready. The Committee will continue its work on an over-all, comprehensive plan for proposed films in all phases of music education and make these findings available to the educational film producers.

It is likely that music education will share in the benefits of the \$100,000 appropriated by the Motion Picture Association of America. This project is being handled by the Commission on Motion Pictures of the American Council on Education at Yale University. Of the sum, \$50,000 is to go for seven sample educational films designed to serve as models for use in grade and high schools. We submitted an outline for a film called "Would You Like to Play?", designed to interest pupils in studying the violin. It has been sent by the Director of the Commission, Dr. Gardner Hart, to Mr. Arthur Mayer, who has direct charge of the production of this group of instructional films. We hear that more than 75 film treatments have been prepared, subject to final approval by the Commission. Of these, 48 deal with the subject of global geography; 18 with problems of freedom—political, religious, and economic; and 9 with mathematics.

The remaining \$50,000 has been appropriated for research in the field

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of visual education now being conducted by Dr. Hart at Yale. His responsibility is to survey the needs of schools and to recommend the production of specific pictures. It is the plan of the Commission to appoint a group of specialists in each subject-matter field to assist the Commission in working out a program of needed films in their particular field. Thus far, extensive work has been done in democracy and geography, and work is progressing rapidly in the fields of mathematics and art. The Commission is now ready to appoint a committee to explore the field of music. Dr. Hart asks that the MENC suggest a list of music educators of nation-wide importance, with a working committee in the New York area. This committee representing the MENC would be appointed by the Commission on Motion Pictures of the American Council on Education to work with the Commission and would proceed as follows:

1. Review available films in the field of music education.
2. Make an over-all plan for films needed in this field.
3. Make its recommendations available to all producers who are interested.

Mr. Thomas Hodge, New York manager of the Film Department of the British Information Services, reports that the Crown Film Unit has in preparation a 16mm film called "The Orchestra." Judging from the excellence of their other educational films, here is something to look forward to. Young America Films, Inc., say they are considering making some music films, but no definite type has been decided upon. Julien Bryan, Executive Director of the International Film Foundation, Inc., promises he will do something in the music film area. Of his excellent new films, "Mary Visits Poland," "Children of Russia," and "How Russian Children Play" will be of interest to music teachers. They have fine musical scores by Gene Forrell and they offer splendid leads for music study by the inclusion of folk dances and songs.

Along with the use of educational films in the classroom should go the intelligent use of films of merit from the entertainment field. A survey of "Current and Coming Entertain-

ment Films Worthy of the Music Educator's Consideration" was made by a committee from New York for the Cleveland Convention at the request of the National Chairman, Mrs. Helen C. Dill. The committee consisted of Gordon E. Bailey, James Brill, Grace Widney Mabee, Lenard Quinto, and myself as chairman. We decided that the main reason why music educators were not using the commercial film was their lack of information regarding them. In order to utilize fully a film from the entertainment field a teacher must know well in advance of the showing in her community the subject of the film, the artists appearing in it, the type of music used, the composer of the score, the sources of available information, the audience classification, and the release dates. We com-

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piled our list on this plan and presented it for the approval of the MENC Film and Projector Committee. They appraised it and passed a resolution stating:

The Film and Projector Committee recommends that the Review Committee continue its work, recognizing that its effectiveness can be increased in ratio to the amount of cooperation given to it by Hollywood production companies through their New York offices. In view of the fact that reports of the Review Committee actually stimulate future audience interest in a film worthy of its recommendation, and in view of the fact that such action results in benefits to the film producers from the standpoint of increased box office reception, it is sincerely hoped that maximum cooperation with this Committee on the part of the producers may be expected.

With the help of this resolution and the mimeographed list of "Entertainment Films" progress has been made since the Convention. The Na-

tional Film Music Council, whose purpose is to keep music educators fully informed regarding the entertainment film, will issue up-to-date lists several times a year. The second edition will be ready for summer school sessions and will be sent singly or in quantities to all requesting it. Affiliation with the Council at \$2.00 a year includes this service, as well as a subscription to the publication *Film Music Notes*, issued ten months of the year, and all special releases covering important musical pictures. Through these, educators and others, such as clubs and Motion Picture Councils, interested in film music are provided with a dependable source of information. A realization of this objective depends upon the cooperation obtained from the publicity offices of our leading entertainment film producers. Here are examples of the kind of material which we hope to be able to release regularly.

Early in June, members of the National Film Music Council were sent a special release on the English film "Henry V," which *Time* magazine says is "One of the great experiences in the history of motion pictures." Laurence Olivier, the director-producer and star of the film, sought out William Walton, whom he regards as "the most promising composer in England" to write the musical score. It is a real advancement in this field of our art. No lover of the arts should miss it.

In September will come information on Disney's "Uncle Remus," which promises to be a treat for children of all ages. It has a fine musical score by the talented American composer, Bernard Herrmann.

A few producers in the entertainment field were at first alarmed at the sudden expansion of the 16mm educational film, but now the general conclusion is that such an interest and the intelligent use of films as an educational medium will further the entire industry. All music teachers should realize their responsibility and opportunity to see that fine musical pictures are supported by young people. Thirty million and more of our boys and girls attend the movies weekly. We can help them and the artistic growth of our country by encouraging attendance at the best of our cinematic fare.

GREEN

(Continued from page 32)

Billings to such contemporary composers as the Brazilian Villa-Lobos. Each program was liberally spiced with Mexican folksongs. The continuity for the series was written by one of the boys in the group, and because it was decided that a name would be in order for the group, the boys finally settled on "Army Troubadours." As we had little time for rehearsal, we prepared the numbers in nothing flat each week, and the excellence of the recordings attested to the boys' ability.

A high point in the activities of our group was performances of the stirring "Ballad for Americans," by John Latouche and Earl Robinson. I selected this number because of the typical American mixture of individuals in the choral group. In this number a Japanese boy, who was selected to do one of the speaking lines, called out the question to the soloist, "What do you do for a living?", one of the Dutch boys interpolated, "Are you an American?", and a boy from Georgia sang out, "Paul Revere had a hoss racel" The soloist was a Czech!

One of the last times I conducted this group was in a performance of the "Ballad" with the Denver Civic Symphony Orchestra. This occasion was memorable not only for the performance turned in by the boys, but also because our soloist, suffering from a throat infection, did not receive his hospital pass to sing with us until the day of the concert.

During the time the language unit existed, the choral group, as representatives of our organization, exercised a noticeable effect on the morale of the whole unit. As the choral group improved in skill and quality the rest of the men began to take an interest and considerable pride in the activities of the singers. The singers themselves progressed from downright scepticism at the start of rehearsals to undisguised confidence in their own ability after a few public performances.

My next assignment was with the Field Artillery in Texas. At the outset a man like me, who had been given extensive training in languages, was in the category of a "rare bird" in the Field Artillery. After

examining my qualification card the Commanding Officer decided that I could best be used in a Special Services capacity, although there was no provision for Special Services personnel on the Tables of Organization in his unit. As a result, I was assigned a general duty job in headquarters with the added duties of organizing and directing music entertainment by way of a jazz band, a radio quintet, and a choral group which did double duty with public appearance and chapel choir work. This job and the work connected with it developed a rather novel twist when I was called in by the C.O. and asked to be ready to assist at the next training film showing by leading a session of community singing with the men. This "trial balloon" proved successful, and for a period of several weeks choral singing and community sings became an adjunct to the training program and were accepted as a part of it. The effect of these group sings showed up on field trips and maneuvers, when the men turned loose on songs in a lusty and at times inspired way. However, this use of music in a training program was due to the initiative of the commanding officer and to the fact that an organized group and a trained group leader were at his disposal. The boost in morale as a result was sufficient evidence of resourcefulness on the part of the officer in charge.

Another interesting development in connection with this choral group stemmed from my past experience as a language student. The men in the American Armed Forces were participating in a global war with allies scattered the world over and speaking a variety of languages. In the fortunes of war on a world-wide scale a man might find his next assignment to be Burma, the Aleutians, North Africa, or the continent of Europe. I determined to try the experiment of an unknown language on the choral group which had been drawn at random from a regular artillery outfit. As a starter I selected a catchy Mexican folksong, perhaps because Texas is on the border, and as an added attraction the famous Russian song, "Cavalry of the Steppes." The members of this group were inductees, mostly from Indiana, Ohio, Maryland, and West Virginia.

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Questioning disclosed that few of them had ever tried their tongue at Spanish and the idea of pronouncing Russian was practically unheard of. The upshot of our first rehearsal was that the Mexican folksong was a cinch and the group was catching on to the Russian number, and liking both of them enormously. We subsequently did both of these numbers on radio programs with huge success. The results of this experiment, considering the odd assortment of individuals in the group, convinced me that any group of American soldiers selected at random would turn in a like performance.

On the basis of a transfer I was next shipped from Texas to the Convalescent Hospital at Fort Logan, Colorado, as an instructor in Music Reconditioning. This installation was Air Corps, and I was assigned the job of organizing and teaching classes in music to veterans just recently sent back from combat zones. Besides classes in piano and music appreciation, I organized another choral group which was open to patient and staff personnel.

The patients at this station were orthopedic and combat-fatigue cases. The work with them was pursued to the end that the individual returns to normal in mind and spirit as well as in body. In the over-all reconditioning program, music was used as an aid in repairing a bone or muscle injury by individual performance on an instrument and to assist in restoring equilibrium by actual participation in a group activity. In this way music contributed to the individual's general recovery. The specific objective of the program was to get a man back into physical shape and on an even keel, ready for separation from the service or possible return to limited duty.

When I was sent into this hospital program I had no definite idea what the set-up might be or just what type of music material and instruction would serve therapeutic purposes. A solution for this problem was found in the men themselves. It was apparent from the very first that these men were differently adjusted individuals from those I had encountered in my previous Army situations, and that a considerably modified approach to them would be in order. There is not room here for many details of

the observations I made during my job as music instructor at Fort Logan Convalescent Hospital. I can mention only some of the accomplishments of individual patients and give instances of group activity in the music instruction phase of the general medical program. I did find, however, that the psychological benefits of music instruction contributed apparent results in the recovery of a man and in some cases equaled the physical gains made by means of music.

I taught individually and also gave piano class instruction to lieutenant colonels as well as buck privates. Piano classes taught by another instructor and me were so well attended that we found it necessary to close the class and admit men by a waiting list. The classes in music appreciation had no such enrollment problem, as the number of listeners for such a passive type of activity was unlimited. These classes became popular to the extent that I had one of the highest enrollments in the entire convalescent program. Many of the men in music appreciation were hearing many different kinds of music in the field of the classics and semi-classics for the first time. And it might be said in contrast that many "long-hairs" heard pieces of swing music for the first time. At each session a liberal portion of the time was given over to swing music and boogie-woogie, and a long-hair supporter was free to object, as was the swing-lover if he had to listen to too much classical music.

Choral Group

The choral group was composed of officer and enlisted personnel with a small nucleus of permanent men to offset dislocations in the group caused by constant coming and going of patients. This group grew to about forty members. American folk songs, foreign language numbers, and Negro spirituals occupied a large place in the repertoire. It can be said of this group of men that an outstanding performance was the rule on everything attempted. For a group of convalescents they were to be commended on their stimulating and spirited good humor. This group was responsible for a regular bi-monthly radio broadcast originating

on the post and also further distinguished itself on a transcontinental broadcast in connection with the post band. Two appearances with symphony orchestra topped off its list of achievements in the brief space of three months.

Like Seasoned Veterans

After an amazingly short period of instruction, a number of boys from my piano classes performed on public programs like seasoned veterans of the keyboard. One boy, whose arms had been shattered in a crash and who wore a brace on his right arm from wrist to elbow, gave a fine performance of the C-Major Prelude by Bach on a public program after the first six weeks of class work, without having had previous training.

It is hoped that the reader of this article will have gained some idea of the conditions under which music groups of the type described here are able to exist. With the exception of the specific assignment as an instructor in music while stationed at Fort Logan Convalescent Hospital, I usually found myself in the position of producing music as a side line while actually assigned to another job. But my own natural inclinations and professional training in music, coupled with a desire on the part of the men to have their own group, usually resulted in getting something going, even though at times under considerable odds.

During my years in the service I discovered that a surprising number of men in the ranks had a vital and vigorous interest in music of varying types—some liked their symphonies, some wanted string quartets, some asked for folksongs, and others frankly preferred swing. With the continued use of music as a morale builder for men in the ranks, and considering the possibility that youngsters these days may experience some sort of military duty, a determined and integrated effort to provide music activity of a varied sort seems to be in order. Such a plan, through a studied use of glee clubs, orchestral ensembles, and similar music activities would become an immediate carry-over and would contribute in both a military and a socially constructive sense by fostering group spirit.

